

AUTHOR & JOURNALIST

OCTOBER, 1960

THE magazine for ALL Writers

University Microfilms
31 N. First St.
Ann Arbor, Mich.

WHAT CAMERA?

READER IDENTIFICATION

F. A. Rockwell

•

CULTIVATE YOUR CREATIVITY

Marjorie S. Pither

•

HOW TO INTERVIEW

Townsend Godsey

Clarence W. Koch

page 9

MARKET LISTS:

LITTLE MAGAZINES &
RELIGIOUS PUBLICATIONS

AMERICA'S FOREMOST
MARKET LISTS



*Be Remembered
All Year Long!*

**Give A&J to
Your Writer Friends**

Special Christmas Offer

3 ONE-YEAR GIFT SUBSCRIPTIONS
for only **\$5.00**

**GIFT CARDS WILL BE MAILED BY DECEMBER 10
BEARING YOUR NAME AND YOUR HOLIDAY WISHES**

Mail Your Gift List & Check or Money Order TODAY to

Author & Journalist

3365 Martin Drive

Boulder, Colorado

AUTHOR & JOURNALIST

AUTHOR & JOURNALIST

Founded in 1916

Vol. 45 - No. 10

NEWELL E. FOGELBERG, Editor

Contents for October, 1960

- 4 What Readers Write
- 5 Contests & Awards
- 6 Last-Minute News from Editors
- 9 What Camera?
Clarence W. Koch
- 11 Reader Identification
F. A. Rockwell
- 13 Cultivate Your Creativity
Marjorie S. Pither
- 16 How To Interview
Townsend Godsey
- 19 Montage
- 20 Little Magazines
- 26 Religious Publications

AUTHOR & JOURNALIST, founded in 1916.
Published monthly at 3365 Martin Drive, Boulder, Colorado
Newell E. Fogelberg, Editor and Publisher.

Send changes of address and all other communications to the address above. Changes of address must be received by the 10th of the month to catch the following issue.
Subscription price in U.S.A., \$4 for 2 years, \$2.50 for 1 year. Outside U.S.A., \$5 for 2 years, \$3 for 1 year. Single copies, 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Printed in U.S.A. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879, Copyright 1960 by Newell E. Fogelberg.

OCTOBER, 1960



Prominent Writer Considers Palmer Training Finest

"What I learned about magazine writing from Palmer Institute has been invaluable to me ever since. Naturally I am an enthusiastic booster for the Staff and Course, which I consider the finest of its kind in existence," says Keith Monroe, widely known writer whose articles appear in *Saturday Evening Post*, *Reader's Digest*, *New Yorker*, *Good Housekeeping* and other top-pay magazines.

Let's Find Out If You Can Make Real Money Writing

The fact that you are reading "Author & Journalist," indicates that you have ambition to succeed—to develop your ability to write for the really big money. Lots of other people have succeeded . . . and we are proud of the fact that over the past 43 years we have trained so many of them.

So Little to Lose, So Much to Gain

Writing is not easy. You know that! And learning to write for big money is even harder. But if you have the latent ability, and if you are prepared to give the Palmer course everything you've got, then we may be able to accomplish worthwhile results working together.

Learn from Professional Writers

Your instructor, a professional writer himself, will find out if you can make it! If you can't it will show up quickly and we'll tell you and cancel your enrollment if you wish. Palmer training is attested to by thousands of our students and graduates, as well as endorsed by famous authors such as Rupert Hughes, Graham Doar, Katherine Newlin Burt, and others.

Earn While Learning at Home

Many Palmer students earn while learning, receiving small but welcome checks for material that may be turned out quickly, provided the writer has the ability and is prepared to study the technique. Then, Palmer training is unique and prepares the student for not just one field of writing, but for all . . . short stories, mysteries, articles, radio, Television . . . all at one low cost. And you learn at home.

First Step Is Yours

There's only one way to find out how we can help you get into the big money. The first step is for you to send for free booklet explaining the unique features of our complete instruction for all fields of creative writing, and for free typical lesson material showing how we make it easier to learn. If you have a sincere desire to make good money writing, and want to find out if you are one of those with the potential for an exciting future, write today . . . don't waste any more time!

Palmer Institute of Authorship

Accredited: National Home Study Council



1680 N. Sycamore, Desk G-100
Hollywood 28, Calif. . . . Since 1917
MAIL COUPON OR POSTCARD TODAY

FREE

Palmer Institute of Authorship
1680 N. Sycamore, Desk G-100
Hollywood 28, Calif.

Please mail me free typical lesson package and 40-page book, explaining how you help new writers get started and experienced writers increase their income.

Mr.)
Mrs.)
Miss)
Address _____

City _____ Zone _____

State _____

Please print clearly. Veterans: check here ☐

PERSONAL TRAINING

can help You become a

PROFESSIONAL WRITER

For more than thirty-five years, our organization has trained writers for success in all types of creative writing. We can help you, too, for this is our only job.

When you enroll with The Simplified Training Course, you get the personal help of Mr. Raffelock, one of the nation's outstanding instructors, teacher of such well-known writers as Tom Duncan, Josephina Niggli, Phyllis Whitney, Al P. Nelson, Jean Lee La-tham, and many others.

Compare with other courses! Note how much actual personal help we give you, the fact that our instructors are at the school (not scores of miles away), the confidence you gain in knowing that this is the oldest school for home-study writers in America and that it is widely known for its integrity, dependability, and consistently effective professional training.

Our new course, PRACTICAL MAGAZINE WRITING, is the result of successful training of hundreds of writers. It is the only truly modern course based on the soundest principles of psychology and up-to-date teaching methods. Why settle for anything less when you can get this stimulating, interesting, and sales-bringing training for as little or for less than most of the old-style courses?

FREE Send today for free booklet.
Use this coupon:

SIMPLIFIED TRAINING COURSE

1817 Gilpin St., Denver 18, Colo.

Please send me, without obligation, your free booklet, "The Way Past the Editor," showing me how to learn to write stories, articles, TV plays, and other salable scripts.

NAME _____

ADDRESS _____

CITY and STATE _____

Have you tried CIRENCESTER?

An alive Canadian agency for authors everywhere. Let us place your manuscripts—fiction, articles, plays, light verse. Reading fees \$3.00 per 3000 words. Sales, ten percent; foreign fifteen. The RIGHT market may sell that rejected script! Criticism and revision if desired.

CIRENCESTER LITERARY AGENCY

2562 Portage Rd. S.
Nigeria Falls, Ontario, Canada

WHAT READERS WRITE

Need a Translator?

I have a subscription to your very useful and good magazine, and could it be a place where I can find free-lance jobs as a translator into French?

I am a very good translator and writer in French and can translate literature and psychology, plays, etc.

Cil Lhéry
1455 Lexington Ave.
New York 28, N. Y.

California Poets, Note!

Thank you for your free listing of the many magazines throughout the country and abroad. This is a fine service and makes the *A&J* tops on my list. I have been a subscriber for many years, and always find just the things I want to know in *A&J*.

Naturally, I appreciate anything about poetry and poetry activities; besides being the editor of the *American Bard*, I am California Poetry Day Chairman, and since it is practically my life, my personal thanks go to any editor and any magazine that gives poetry the boost it deserves.

This year I am Contest Chairman for the California Federation of Chaparral Poets; each year their annual poetry contest offers more than \$300 in prizes in at least eight or ten categories. Although this is for Poets in California only, I would be most happy to send a contest leaflet to any California reader who wishes one; simply send me a SASE and I will mail them one. The contest is current and the deadline is April 1, 1961.

The California Federation of Chaparral Poets is nearly 1000 strong now and covers the entire state. This year we become of "age"—and will celebrate our 21st birthday. Our annual Conventions have become well known and have attracted many poets of major importance in California.

Thanks again for a wonderful magazine, and I am sure I speak for all the poets in Chaparral.

Edythe Hope Genée, Ed.,
American Bard
1154 N. Ogden Dr.
Hollywood, Calif.

Advice to Students

I cannot begin to tell you how highly I rate your indispensable magazine. In fact if I were selling subscriptions for you I might make more than I do from my poetry, although I am selling at top prices. (Who ever heard of a poet getting rich, anyway?) What I really mean is that I tell my pupils and any serious writers who really want to do good work, to be sure to take *A&J*. The articles are most helpful and the market lists invaluable.

Phyllis M. Flaig
Coral Gables, Fla.

AUTHOR & JOURNALIST

Liked A&J August Issue

May I commend you heartily on the August issue of *A&J*? Truly an excellent edition and I do like your changes and improvements in the mag since you took over.

Especially liked Dr. Russell R. Voorhees article "Use Your Subconscious". Cannot recall ever seeing a writeup in writers' trade mags with Dr. Voorhees suggestion of finding and using our Universal Mind. Congratulations to both you for printing it and Dr. Voorhees for creating such a lucid and helpful article. May there be more of them as time goes on, and may we, as writers, take immediate advantage of this much neglected Power within us and "tap into Universal Mind."

Frank McNaughton's "A Method of Discipline" and Paul Annixter's "What's Back of that Block" both excellent and being slightly in a block period, the latter article was very helpful.

Again, congratulations on your new format. I like it, I like it! And the best of success.

Elisabeth N. Wood
Garden Grove, Calif.

CONTESTS and AWARDS

Poets' Study Club Contest

The Poets' Study Club of Terre Haute, Indiana offers prizes of \$15, \$10, and \$5 in a contest for poems not to exceed 20 lines. Also 1 for a humorous poem. The poems may be of any style and any subject. This is open to people anywhere. A second contest open only to Indiana poets is restricted to sonnets with a single prize of 5. Rules: Poems must be original, typewritten or written legibly, on one side of paper only, and four copies must be submitted. Poets may not enter more than two poems in any one class. Entries will be returned or inquiries answered only if a self-addressed, stamped envelope is enclosed. Deadline for mailing entries is December 31, 1960. Send all entries to Mrs. Virginia L. Ballou, R.R. 1, Box 210-A, Rosedale, Indiana.

Virginia Quarterly Review—Contest

The *Virginia Quarterly Review* announces The Emily Clark Balch Prizes in creative American writing for 1961 in the field of the short story. Three prizes, for the purpose of stimulating appreciation and creation of American Literature, will be awarded: first prize, \$1,000; second prizes \$500 each. Closing date for the submission of manuscripts is Jan. 1, 1961. For further information and details write Emily Clark Balch Prize Contest, *The Virginia Quarterly Review*, 1 West Range Charlottesville, Va.

Awards for Children's Literature

The 1960 annual Franklin Watts \$3,500 Fiction Award contest for a distinguished contribution to children's literature is now open. The Award will

(Continued to page 19)

OCTOBER, 1960

LOZIER LITERARY AGENCY

recognizes that your manuscript represents your time, labor and skill. Your book, your story or your teleplay will receive every consideration; if we think it is salable, we will submit it to the most appropriate markets on a straight 10% commission basis in event of a sale.

Evaluation fees:

Short shorts under 2,000	\$3.00
Short stories over 2,000 words	5.00
TV scripts—One act	3.00
Two acts	5.00
Three acts	7.50
Books	15.00

"We'll go all-out to help you sell your literary product."

Will Lozier

LOZIER LITERARY AGENCY

134-35 Cherry Avenue Flushing 55, N. Y.

AUTHORS

We have had FORTY YEARS experience in publishing books by new and unknown authors. We can help you publish your book! Send in your typewritten manuscript (25,000 words and up) for a free reading. You can be sure of prompt and courteous attention, and, if published under our subsidy plan, your work will receive competent editorial treatment; able art work; punctual printing. Your book will be sent to national and local newspapers for review; it will be catalogued and distributed through book dealers, and announcements will be sent to the author's personal mailing list.

YES, WE DO PUBLISH POETRY. Our Series, Contemporary Poets of Dorrance, numbers over 500 volumes published over four decades.

We take pride in our reputation and our many years of experience in Book Publishing and our excellent list of authors whose works are to be found in schools, libraries, and homes all over this country and Canada. Write first if you prefer.

DORRANCE & COMPANY

PUBLISHERS SINCE 1920

DEPT. A-J

1715 Walnut St.



Philadelphia 3,
Pennsylvania

\$1,000

FOR THIRTY-SEVEN TYPED PAGES

This free pamphlet 'THE KEYS TO WRITING SALABLE TELEPLAYS' can be the first step toward you selling a teleplay each week for a thousand dollars or more. This pamphlet will be mailed to you post-paid, without cost or obligation, at your request. It will tell you the tricks used by writers selling a teleplay every week and the pitfalls you must avoid to write salable teleplays. Writing a teleplay is easier than you think. You can write a teleplay in the same length of time required to write a short story. A teleplay has a much greater chance of being sold. There is a tremendous demand for teleplays. We are *not* a school attempting to sell you a writing course. We are a literary agency attempting to interest more writers in the highly profitable field of writing for television. Receiving this free pamphlet places you under absolutely no obligation.

C. BOWMAN LITERARY AGENCY
BOX 25604
LOS ANGELES 25, CALIF.

FREE OFFER

Last-Minute News from Editors . . .

Life Magazine, Time, Inc. Time & Life Bldg., Rockefeller Center, New York 20, N. Y. Weekly. Address Contributions Department. Picture stories, featuring news, Saturday issue closing deadline. Also color pictures, 35mm and larger, single or in series, highlighting news subjects. Should be submitted immediately. Prefer processed film, but if submitted unprocessed for deadline reasons, film may be returned unprocessed if subject of no interest. Date pictures taken, along with other descriptive information, must be included. Single spectacle photographs, or story series of three to five, for Speaking of Pictures. Offbeat, "stopper," single pictures for Miscellany page. Payment space rates on publication are \$200 for a black and white page, \$25 minimum (except for a picture used in Letters to the Editors column, which pays \$10); \$350 for a color page, \$50 minimum; \$600 for the color cover page, which is always a tie-in with story running in the issue.

Better Homes and Gardens, Meredith Publishing Co., 1716 Locust St., Des Moines 3, Iowa, has added an entirely new market need: A fresh approach to the idea article. An article of information or even curiosity written in such a way that it suggests an idea also is acceptable.

"Here are examples of titles of articles we feel are proper idea features: "How to shave years off your mortgage" reveals how, by a very calculated system of prepayment, a homeowner can cut the term of his mortgage. "How to borrow on your life insurance" explains how some people can borrow against the equity in the cash value of their life insurance at low interest rates. "How to relax in ten seconds" points out the value of a simple relaxing technique. "Rule of thumb for highway cruising" tells how to judge the proper distance to drive behind a car, using your thumb as an indicator. "How to teach a child to see the beauty of things" tells how to teach a lesson in the abstract and esthetic qualities of many things.

The form of these articles is very important. The idea should be stated straight out in the first paragraph. The first sentence should have real impact. In the second paragraph an explanation of the idea should be given. The third paragraph might give alternative methods or exceptions concerning the idea. By the fourth or fifth paragraph the whole piece should be wrapped up in a statement telling what action the reader can take on the idea or what the conclusions are.

The length should be 230-250 words. Although this is a fairly confining limitation, it is not intended to exclude actual facts and details. The trick is to state the facts without garnish.

Because the articles are short, you may prefer to submit finished pieces. Each article or query will be given careful consideration. The fees are \$100 to \$150. If the manuscript needs any great amount of additional work by us, the payment falls below the maximum. Complete manuscripts on ideal subjects command the top figure."

AUTHOR & JOURNALIST

Farm & Power Equipment, 2340 Hampton Avenue, St. Louis 10, Missouri. Glenn S. Hensley, Editor. This trade book with a circulation of more than 21,000 goes to members of the National Retail Farm Equipment Association in the United States. Its circulation is limited to members of this Association. Writers or photographers should make certain that persons or businesses used as subjects are NRFEA members. This should be no problem as most such retail dealers are members. At present, the main concern of readers of **Farm & Power Equipment** is the shrinking market for farm implements. As a result the Editor is looking for features and pictorials that show how such retailers are moving into the retailing of light, industrial power equipment, how they are adapting their operations to the needs of a spreading suburban population, how they are meeting the challenge of a changing market pattern. They are interested in features that will show good merchandising of farm implements, new and attractive places of business, unusual local dealership advertising promotions, special community interest activities by dealers, and cooperation with rural youth groups. Queries are preferred so that tips may be offered as to story handling. From photojournalists, they want to see picture stories, either as a single shot or as a series, but pictures must be of professional quality. 8x10 glossies or contact proof sheets with negatives are acceptable; negatives to be returned after selection. Photo features should be less than 5 pictures with words—and should be illustrated with good photographs. Minimum rates are \$5.00 per photograph with caption and 2c per word for text. Payment an acceptance for all pictorial and text features.

Jack and Jill, Curtis Publishing Co., Independence Square, Philadelphia 5, Penna., is particularly interested in the following material: "Read-Aloud" stories 400-500 words; three-part serials of 900-1000 words per installment; short one-act plays, elementary science articles suitable for children; and playtime activities. Payment on acceptance. Address all manuscripts to Mrs. Nancy K. Ford, new story editor appointed by Karl K. Hoffman, Publisher.

Odin Press, Inc., 122 E. 42 St., New York City, is a new publishing Co. which will specialize in publications designed to meet the need of the average man for success, happiness and peace of mind.

CHANGE OF ADDRESS:

Farrar, Strauss and Cudahy, Inc., incorporating Noonday Press, Inc.; L. C. Page & Co., Inc.; McMullen Books, Inc.; Ariel Books; Vision Books; Covenant Books and The Art Directors Annual announce their new address as 19 Union Square West, New York 3, N. Y.

Trading Schooner Magazine, 3395 Wilcox Ave., Muskegon, Mich.

Writers!

Ask for
Folder

We sell all types of manuscripts to all leading publishers throughout the world. All services and arrangements included—editing, revision suggestions, and manuscript criticism when necessary. Our experience and sales know-how saves you time and money. Contact us today, and like so many others you'll be glad you did.

Austin Wahl

LITERARY SERVICE

21 EAST VAN BUREN, CHICAGO 5, ILL. WA 2-3329
"Success is YOURS at AWLS"

Which Course Gives Me The Most For My Money?

In A Writing Course . . . As in a Car . . .
You Look For Two Things:

Proved Performance and Economy

NYS gives you both! For over 20 years we have been proving that beginners can be taught to write and to sell through a non-academic course designed for sales. With you own flair for writing you should be able to equal the success of many many NYS students about whom we shall be glad to tell you. And NYS is the only course which gives you the benefit of two great books on writing and fiction and non-fiction assignments prepared by the authors of those books.

Your Biggest Value in the Writing Field Today!

The famous NYS course is now doubled in size and scope. You receive complete training in fiction, non-fiction and TV—all divisions in a single big, rich, generous low-priced course of training. NYS brings you a total of 62 planned writing projects which include eleven extra-curricular stories, or articles, or books . . . with no word limitations on the assignments themselves. And your NYS instructors will give you far more personal criticism and guidance than you can expect elsewhere at any price.

Valuable Instruction Book Free!

The free booklet, "Writing For a Well-Paying Career," will be of great value to you. Simply fill out and return the coupon below, and it will be sent to you without obligation by this long established and successful course.

THE NEW YORK SCHOOL OF WRITING

Dept. 719, 2 East 43rd Street, New York 17, New York

Send me, at no obligation your FREE booklet WRITING FOR A WELL-PAYING CAREER.

Name _____

Address _____

Licensed by the State of New York.
(This inquiry is confidential. No salesman will call.)

*We sell to
all good markets...
We'd like to sell
them your material!*

Good Housekeeping "The White Voyage" A Novel by John Christopher		A TELEVISION SALE "13 Avenida Muerte" by Helen Nielsen To CHECKMATE (CBS)
Family Circle "Dear Mr. Superintendent of Schools, You Darling" An Article by Janet Ervin	A MOTION PICTURE SALE "A Matter of Conviction" by Evan Hunter To BURT LANCASTER- HAROLD HECHT- UNITED ARTISTS	A JUVENILE BOOK "Patty Lynn at the Grand Canyon" by Patrick Lawton To DODD, MEAD
STAR WEEKLY "Tanglefoot Goes To War" A Novelette by Steve Francee	A SIMON and SCHUSTER BOOK "No Little Enemy" A Novel by Theodore Mathieson	VOGUE "Summertime In Icarus" A Story by Arthur C. Clarke
A RANDOM HOUSE BOOK "He That Tastes Woman" A Novel by Larry M. Harris	Rogues "When In Rome..." An Article by Mack Reynolds	A NEW AMERICAN LIBRARY-SIGNET BOOK "Death Of A Flack" A Novel by Henry Kane
fling "The Big Game Can Kill Tennis" An Article by Jack Kramer	True Story "Please, Somebody...Love Me" A Story by Alice Brennan	A BOBBS-MERRILL BOOK "Upstream, Downstream, and Out Of My Mind" A Non-Fiction Book by Syd Hoff
Fantasy AND Science Fiction "Time Lag" A Story by Foul Anderson	A PRENTICE-HALL BOOK "Nearer My God" A Non-Fiction Book by Emily Gardiner Neal	A FOREIGN RIGHTS SALE "Darling, It's Death" A Novel by Richard S. Prather
A PUTNAM BOOK "Macnipo" A Novel by Nathaniel Worsen Weinreb	High Fidelity "Music For A Spacewrecked Pioneer" An Article by Robert Silverberg	British Rights to FREDERICK MULLER LTD. French Rights to LIBRAIRIE GALLIMARD Norwegian Rights to NASJONALFORLAGET Swedish Rights to COOP EUROPE Danish Rights to WINTHERS FORLAG German Rights to FABEL VERLAG Finnish Rights to COOP EUROPE Portuguese Rights to EDITORA GERTUO CARNEIRO Italian Rights to LONGANESI Spanish Rights to FABRIL Dutch Rights to DE COMBINATIE (U. S. Publisher: Gold Medal Books) (Motion Picture Rights to PARAMOUNT PICTURES)
	A CROWN BOOK "The Big Propaganda Machine" A Novel by Gene L. Coon	
	MECHANIX ILLUSTRATED "The USA Digs In" An Article by Ivan Cameron	

SMLA makes over 6,000 sales yearly. Some typical checks for sales in various fields are shown above.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. **We report within two weeks.**

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts, \$20 for hour-and-a-half scripts; information on stage, syndicate, and other types of material on request. A stamped, self-addressed envelope, please, with all manuscripts.

Comment on Scott Meredith's best-selling book, WRITING TO SELL:

"... If you long to get into the world of the published author, it will behoove you to read Scott Meredith's 'Writing To Sell'..." —Lincoln (Nebraska) Journal

NEW, REVISED, AND ENLARGED EDITION JUST PUBLISHED

Order YOUR copy from your local bookseller, or directly from the publishers, Harper and Brothers, 49 East 33rd Street, New York 16, New York. \$3.95

SCOTT MEREDITH *Literary Agency, Inc.*
580 FIFTH AVENUE • NEW YORK 36, N. Y.

WHAT CAMERA?

By CLARENCE W. KOCH

A few days ago a freelance friend of mine showed me a letter he received from an editor who had just returned a manuscript. The letter said in effect, "We like your piece but we cannot use it without illustration. In fact, we feel it could best be done as a photo story with captions rather than as an article."

I don't need to tell you the value of a camera in today's article market. Indeed, a camera is so important that I'd have to rank it above the typewriter. Nowadays I use a type writer mainly for typing captions which I tape to the backs of photographs. And I've sold many pictures to editors without captions at all. Some editors even prefer to caption photos themselves, especially humorous photos.

Clarence W. Koch has been actively engaged in photography since 1936 and freelancing since 1940, the past 10½ years on full-time basis. He specializes chiefly in business publications, house organs, and religious magazines. Taught photography at University of Cincinnati Evening College prior to entering service in World War II. Served three years as Photo Lab Technician with Air Force.

Some of the publications in which his photos appeared are: Apparel Register Publications, Art & Photography, Bar Managements, Bedding Merchandiser, Boot & Shoe Recorder, Camera, Christian Parent, Chum, Department Store Economist, Diner Drive-In, Drive-In, Electrical Merchandiser, Hardware Age, Hearing Aid Dealer, Hearsthouse, Infants' & Children's Review, Modern Photography, Our Little Messenger, Parent, Popular Electronics, Popular Science, Science & Mechanics.

Mr. Koch works on both speculation and assignment, and occasionally with other writers, notably George Laycock and Erwin A. Bauer (writers for outdoor sports magazines and others, True, Hunting & Fishing, Outdoor Life, Ford Times, etc.).

Pick up any copy of *AUTHOR & JOURNALIST* and you'll see that 99-44/100 per cent of the article markets request—even insist—on photos. Many publications are devoted exclusively to photo stories. A good example is *Scenic South*, a house organ of Standard Oil.

But with the thousands of cameras on the market today you can ask, and rightly so, what is the best camera for me? Having used various makes and sizes of cameras in my full-time freelancing over the past ten years, I'd like to give you my opinion. Later on I'll list what I truly believe to be the best cameras for the price for the freelance, and why. But first let us see what to expect in a good camera.

The Best Size

I've used every size camera from 35mm to 8" x 10" and have finally settled on 2¼"-square as the ideal size for the freelance. This is large enough for high quality 8x10 glossy prints even if a commercial photofinisher does your developing and printing.

Cameras this size usually make 12 shots on a roll of 120 film. Since this size has a square format you lose no time worrying about a horizontal or vertical composition when you shoot. You can compose leisurely later on when you study the contact prints.

These 12 shots can conveniently be printed contact size on a single sheet of 8x10 paper so that individual pictures can be selected for 8 x 10 glossies by yourself or by the editors, many of whom prefer to make a selection from contact sheets.

Another advantage of this size is that almost all publications using color illustrations will accept a 2¼"-square transparency. A few still insist on a larger size. Almost none will accept anything smaller, which rules out 35mm. A camera larger than 2¼"-square is bulky to handle and expensive to operate.

Lens and Shutter

In buying a camera choose one with a good lens (an anastigmat) and an adjustable shutter (such as Compur) with different speeds and with contacts built in for taking flash pictures with either flash lamps or the newer electronic flash. A good lens is fairly expensive but you will need it to get crisp, sparkling enlargements. The adjustable shutter is necessary for taking action pictures at high speeds, or pictures in dim light at slower speeds when flash, for some reason, would not be permitted.

Operation

The camera should function smoothly with no lost motion. I've used cameras which required 15 minutes to set up, and another five minutes to make a shot. You can imagine how simple such a deal would be, for instance, for sequence shots, which most editors turn handsprings to get! Make sure you can open the camera and shoot within ten seconds. Some cameras are ready to operate in that time and some even in five. A few of the better cameras today are such that you can wind the film (which will stop automatically) and cock the shutter ready for shooting within three seconds.

The camera should have either a built-in rangefinder or else groundglass focusing, which is necessary to get sharp pictures. Shy away from cameras which require setting a scale for the distance from the camera to the subject. Unless you are exceptional at guessing distances, you'll have to measure the distance, which is tricky and time consuming at best.

Some cameras have the rangefinder built into the viewfinder enabling you to focus on the subject and compose your picture at the same time, a valuable timesaver. On groundglass cameras you turn the focussing knob until the image is sharp on the groundglass. The first type camera is used at eye level; the second type at wrist level. The viewfinder type is somewhat easier to use for following moving subjects. It can also be focussed more rapidly.

The adherents of the groundglass type camera claim that it is more convenient to use in composing the picture before shooting. The best type camera is an individual preference.

Selecting Your Camera

In cameras, like most items, you get about what you pay for. A few years ago a good camera cost around \$250. Today you can get a good one with a fine quality lens, shutter, and rangefinder for less than \$100. You can buy cameras for considerably less than \$100—around \$25—but I wouldn't recommend them.

What about used cameras? You might find a good one at a reasonable price at a reputable dealer. But you never know what care the previous owner gave his camera. If you happen to have a repair bill on the used camera you just bought to say nothing of the pictures you might miss, you may well wind up paying more for it than a new one would cost.

The advantages of buying a new camera are that it has been tested by the manufacturers (whose reputation is at stake), it is guaranteed, and it comes with instructions in a factory-sealed carton. If, however, you still insist on buying a used camera, make certain it has an instruction booklet with it, and ask the dealer for permission to test the camera before you buy it. Expose a few rolls of film in it and have some 8 x 10 glossy enlargements made from portions of the negatives. The result will give you a pretty fair indication of the condition and value of the camera.

The Best Camera

Like cars, refrigerators, or watches, what camera is best is a personal opinion, but I'll give you mine and name two. Lest there be any misunderstanding, I wish to make it known that I have no axe to grind, and I have absolutely no connection whatsoever with either manufacturer. There are, no doubt, other cameras quite as satisfactory. The two cameras I'll name I have used and am still using so I know about them from personal experience. They'll do the job, do it well, and you won't have to work a year to pay for them.

My first choice is a 2 1/4"-square Zeiss Super Ikonta IV (eye-level type) with a Zeiss Tessar lens (one of the best), a Compur shutter (likewise) with flash synchronization, a built-in combination range and viewfinder, and automatic film stops (no numbers to watch). The camera uses 120 roll film folds up so that it is compact enough to carry around with you at all times—a good habit to get into. When closed the camera is fully protected from the elements.

The Super Ikonta IV also has a built-in exposure meter for reading light intensity, enabling you to get correctly exposed negatives and color transparencies. The price is \$79. This camera is manufactured in West Germany and is distributed through dealers by Carl Zeiss, Inc., 485 Fifth Avenue, New York 17, N. Y.

My second choice is a 2 1/4"-square Rolleicord Va (waist-level type) with a Schneider Xenar lens (also one of the best), and a Compur shutter with built-in flash. This camera, also using 120 roll film, is a reflex type camera with two lenses: one for viewing the picture on the groundglass which is the same size as the negative; the other lens for taking the picture. This camera, which sells for \$99.50, does not have the built-in exposure meter but is in all other respects an excellent camera. It too is made in West Germany and is distributed through dealers by Burliegh Brooks, Inc., 420 Grand Ave., Englewood, N. J. Either distributor on request would be pleased to send you further literature and information on their cameras as well as the names of dealers in your city.

But whatever camera you choose, familiarize yourself with it before using it on a job. First, read the instructions thoroughly. Unless cameras are handled carefully and correctly, they can possibly be damaged beyond repair. Learn the name

of all the parts of your camera and their function and purpose. Then have a "dry run." That is, practice using your camera without film in it at first to get the feel of it. Know where the various adjustments are made, what each knob is for, and how to change the settings without lost motion. After a while you'll be able to handle your camera as automatically as you do your car. Then expose a roll of film, but keep notes when you do so. Have the film developed and printed. The results will show any obvious errors and, if found, you can recheck to see what you may have done wrong. The second roll of film you shoot will usually clear up any discrepancies, and from then

on you'll have no trouble. Take your camera with you whenever you go and watch for those subjects and actions which, when captured with your camera, will bring in additional revenue for you.

Give your camera the same care you'd give a fine watch or other delicate instrument and it will give you years of dependable service in return.

There you have it. If you want to increase your acceptances by plenty, get a good camera and use it constantly. Who knows, you may even get so proficient that you'd prefer to drop the title of "freelance writer" for "freelance photographer." And I'll be the first to wish you well.

What your reader wants . . .

READER IDENTIFICATION

By F. A. ROCKWELL

It's a full job being a skilled pilot. And a neat trick being an efficient air-hostess who makes the passengers comfy during a flight, or the mechanic with his specialized know-how. Today's writer must be all these—and build his plane, too—on the vital round-trip flight from Egocentrality to which he takes his reader.

For even though Mr. and Mrs. Reader claim to want exotic adventure and far-flung experiences, they are firmly rooted to their tight little island of self-interest. We'll call their inevitable abode Egocentrality—it is flowered, treed, peopled, and completely furnished with the reader's personal aspirations, problems and emotions. No matter how much he thinks he wants "to get away from it all" he always wants to get back. You'll have to pick him up on Egocentrality . . . (i.e.: meet him on a common ground of interest) and carry him gently to your subject or your fiction-characters' problems. All the while you have him airborne into the stratosphere of your story you must keep in mind careful calculations of his homeland; and when you return him there you must have equipped him with new knowledge, initiative, philosophy, faith, etc. to help him solve his own problems.

The newest trend in today's literature is Reader Identification, which means writing ABOUT THE READER. His interests, problems, and opinions,

even though you use fiction names and plots to dramatize them. Oscar Wilde told Andre Gide: "In art there is no First Person. Promise me, Andre, you will never write 'I.'" Of course he meant you must not write about your own experiences and problems if they are not shared by most readers. He might have added: "In Art there is no Third Person either. All must be Second Person." For the reader is drawn to stories, articles, and drama he can readily identify with.

Advertising is personally beamed at the buyer, like the Supermarket that's "designed with you in mind." TV show-titles use "YOU" as attention-getters: "YOU Are There," "IF YOU Had a Million," "YOU Asked For It," "This is YOUR Life," "It could Be YOU," "The Verdict is YOURS." This gives the viewer the illusion of being involved in situations he would otherwise be indifferent to.

Reader Identification is utilized in all phases of life and work. Attorneys often use it to sway juries and win cases. For instance, the Pearl Canfield Scripps-newspaper case dragged on for 3 months with attorneys Colonel William H. Neblett and S. S. Hahn debating bitterly. Finally Hahn complained to Judge Walter Gates that he was being discriminated against because his legal opponent was always addressed and referred to as "Colonel" where as his own military title was never used. When the judge asked what his rank had been and Hahn said "I was a Corporal" he was thus referred to throughout the trial which he won. More people could sympathize and identify with a corporal than a colonel!

Often titles of books are changed in the course of transference to the screen to insure reader-involvement. Nancy Mitford's novel, *The Blessing*

F. A. Rockwell has appeared frequently in Author & Journalist with articles on story techniques as well as other phases of writing. The material is based on experience as a published author and also as a successful teacher of fiction writing classes in California.

became *Count Your Blessings* and Richard Powell's *The Philadelphian* was changed to *The Young Philadelphians* in line with our American Youth-Worship (also the plural includes more people).

Occasionally actual facts are distorted in concession to R. I. for U. S. movie audiences, the heroine of an Arabian or Oriental romance will be slim and blonde according to our standards of feminine beauty (not theirs); Quakers kiss affectionately even Japanese break ancient taboos against kissing; an Indian or Oriental farmer helps his wife with dishes, carrying the children, or in some way that is familiar to our culture, not theirs. A story may prove that the accumulation of wealth or success leads to loss of happiness, friends and integrity. Unrealistic? Sure, but according to the R.I. factor this makes more people comfortable since most of them can identify with a not-rich character. The play, *Once More With Feeling* opens with the Sioux City Symphony rehearsing Beethoven's Fifth because the audience can recognize it and feels intelligent, even though it is such a difficult opus it would be an unlikely selection under the circumstances.

It's easy to understand the Reader Identification appeal of *Please Don't Eat the Daisies* or the typical American domestic story, but what makes today's cheerful, "soft," entertainment-seeking Americans respond enthusiastically to the depressing story of an old-broken-down fisherman's struggles to catch and bring back a huge marlin which is totally eaten away by sharks before he can bring it back to his village? Or to the tragic waiting of eight innocent but doomed Jewish victims of Nazi persecution as they hide out in an attic in Amsterdam or to the equally-depressing, seemingly impossible job of being a teacher to an incorrigible child who is blind, deaf and dumb? Or to the fears of an unarmed drummer-boy before a battle in the Civil War?

Actually, the device is the same, but on a deeper, more abstract level: Reader Identification! Hemingway's *Old Man and the Sea* proves the indestructibility of the human spirit, even in the fact of disappointment and physical failure. Don't we all lose out occasionally and want to quit, rather than advertise our failure and run the risk of looking ridiculous? But the real victory lies in endurance and stick-to-it-iveness, not in materialistic gain. The original *Diary of Anne Frank* contains many identifiable values which the play and movie reinforce dramatically to include and inspire every human being in the world: the ability to believe in good when suffering from evil treatment; the power of imagination and humor to compensate for and conquer drab reality; the lack of communication between a daughter and mother; problems involved in the transition period between adolescence and maturity; the awakening of young love, etc. William Gibson's *The Miracle Worker* also affirms the superiority of the human spirit, and how determination, discipline, and unselfish persistence can conquer obstacles and lead to achievements that

seem suprahumanly miraculous. Ray Bradbury's *Drummer Boy of Shiloh* describes an incident that is as rich and timely in human values today as it was when it happened almost 100 years ago: the overconfidence and heady adventurousness of youth that freeze into fear when the glamour disappears, leaving harsh danger and dull duty; a boy's feeling of inadequacy, inferiority and disadvantage in a world of men; youth's dependence upon adult wisdom and perspective; how important a little guy doing a little job can be . . . any guy doing any job can be as vital to a great project as a little drummer boy is the heart of the army; deep pride in doing a job well adds glory to the work and conquers fear of failure; and encouragement and praise inspire a person to do his very best.

If your characters, situations or locale are out of orbit of the reader's own experiences, you must take special care to build identification in other ways so your story will reflect and affect his interests and ideas. There are several ways to do this.

FIVE WAYS TO ACHIEVE READER IDENTIFICATION

- 1) **CHOICE OF SUBJECT MATTER.** Choose subjects everybody is interested in;
 - A. UNIVERSAL BASICS including Love, Marriage, Children, Survival, Health, Recreation and Sports, Getting Ahead, Seasonal subjects, Battle of the Sexes, Loneliness, Rejection, etc.
 - B. SPIRITUAL GOALS. Abstract Values especially ones involving a reader-identifiable conflict, age and experience vs. Youth's impetuosity; Initiative vs Laziness; Fantasy vs Realism, etc.
- 2) **STYLE. USING SECOND PERSON "YOU" or FIRST PERSON "I".** "YOUR Trip to the Moon"; "America, YOUR Feet Are Too Big"; "I Led Three Lives"; "I'm Afraid"; "I Have the Strangest Disease"; "This is YOUR Story"; "It Could Happen to YOU": It is not unusual for a third-person story to lapse into second-person to insure intimacy, reader identification and greater empathy.
- 3) **STATISTICS.** If you use startling statistics such as: there are 900,000 cases of _____ disease in the U.S., 1 person out of every 2.5 has a car, 1 marriage in 3 ends in divorce, there are 7,500,000 widows in the U.S., etc. the reader can see himself or someone he knows or might come in contact with in the subject.
- 4) **PERSONIFICATION.** Inanimate objects or inhuman creatures are endowed with human characteristics: "Sea animals seem to differ in their various characteristics, likes and dislikes much as people do. Some like to live in groups, some 'want to be alone'; some like to settle down and lead a quiet life while other

types like to roam. "The olive is a gregarious sea animal and a very active one . . . it loves to be on the go . . ."

- 5) COMING RIGHT OUT AND ASKING FOR READER-PARTICIPATION AND R.I. as Tennessee Williams does in his offbeat plays about negative subjects and characters. The moral, egotistical gigilo in *Sweet Bird of Youth* says to the audience: "I don't ask for your pity but just for your understanding. Not even that—just for your recognition of the me in you and the Enemy Time in us all."

Notice how often several of the above methods are combined to make the reader feel concerned with the material. In Dr. Smiley Blanton's article "COMMON SENSE WON'T WORK WITH CHILDREN" (written with Arthur Gordon) methods 1, 2, and 4 are interwoven:

"Since the beginning of history, parents have been referring to their offspring as 'our youngster,' or 'my child.' But this is false and misleading. A child is not a possession. He does not 'belong' to anyone. Life makes use of the parents—to create more life. And it does entrust the child, for a while, to the persons who helped it into the world. But this is a loan, not a gift. And life expects the loan to be repaid, someday, with interest.

An awareness of the truth lies close to the heart of all successful parent-child relationships. The human infant needs more care, for a longer period of time, than the young of any other creature. But inevitably the time comes when he does not need such care any

longer, when he will fight if necessary to escape from it. For it is only in proportion as he escapes from it that he becomes a truly adult person himself.

The sad fact is, many of us block our children in trying to help them. We sense that they need love desperately, so sometimes we over-indulge them. We know that their judgment is faulty, so sometimes we over-control them. We graft onto them, sometimes without even knowing it, our own frustrated ambitions, our prejudices, even our mistakes."

Lord David Cecil claims "The most interesting human dramas are those in which unusual and remarkable individuals are involved in issues that have a universal application." Whether the personalities are unusual or exactly like the folks next door, the second part of the statement is ALWAYS true: *involved in issues that have a universal application*: situations in which the reader can see himself or someone he knows.

Reader identification is the alchemist that makes the specific general, and the objective, subjective—thus widening reader appeal and salability. It's what your reader wants more than anything else from your script. It's what gives him new insight into his own problems, fresh understanding of himself and others. If you don't give him material which he can associate with himself, he won't be interested. So when you're writing, don't think in terms of "he" or "she" or even "I". It's the "You"ness that makes the marvelous difference. Remember:

"If yo think yo don't amont to mch, look what happens when yo leave yo ot!"

CULTIVATE YOUR CREATIVITY

By MARJORIE S. PITHER

Recently a program chairman asked me to make a speech to her group on some aspect of my work, which is writing articles. The membership, she said, included writers of a wide variety of material — novels, juveniles, articles, short stories,, poems and newspaper features.

Marjorie S. Pither graduated from Northwestern University in 1939 with a degree in Psychology. She has done many kinds of writing in many places, including TV skits in San Francisco and a newspaper column in The Brazil Herald in Rio de Janeiro—wherever her insurance husband has been transferred. For the past few years Mrs. Pither has been concentrating on magazine articles and has sold over 25 to date, to such markets as *Your Life*, *Glamour*, *Your Health*, *Woman's Life*, *Together*. Most are of the self-help category.

What aspect of my work could possibly interest them all? I wondered. Not my methods of research, nor my blind gropings for leads, nor the queries I write, nor anything else I could think of. Then I recognized this as a good excuse to delve into a subject that had intrigued me for a long time. Surely this was one problem we all had in common, along with inventors, musicians, scientists, painters, philosophers—indeed, anybody anywhere who is solving any kind of a problem.

"I'll talk on 'How to Control Creativity,'" I promised her. "I don't know anything about it now, but your meeting isn't for two weeks and that will give me time to research it."

After my preliminary investigation, I hastily telephoned her to change the title of my talk. "Strike out 'Control' — call it 'How To Coax Creativity.'"

No, we can't control it, I had discovered. But the more insight we have into the four-fold process, the better we can nourish it and nudge it along; and the better we can withstand the growing pains of an idea.

My audience confirmed, and added to my findings. It seems we all undergo the identical four phases in greater or lesser degree. (A novelist suggested that the more emotionally involved we are in our material, the more intense our creative experience.) All of us who complete manuscripts have learned to endure it. Some of us, through practice and experience, have developed a device or two to coax our creativity along.

What happens from the moment when you capture—or are captured by—an idea until the moment when you put a finished, polished manuscript in the mailbox? A mysterious and powerful process. It is mysterious because it is largely unconscious. It is powerful because, as Carl Jung said, "Whenever the creative force predominates, human life is ruled and moulded by the unconscious as against the active will, and the conscious ego is swept along on a subterranean current."

The four stages are these: Preparation, Frustration, Insight, and Evaluation. The time span varies, the intensity varies, and certainly the end products vary, but this basic four-phase process of creating is universal.

"But how can you get the process underway?" wailed a short-story writer. "What can you do when you find yourself in stagnant periods when you crave to create but can't get started?"

What you need is to become excited by an idea. Actually, when you create you aren't making something out of nothing; you aren't making anything new at all—you are only forming new relationships among the old. It follows, then, that the more you know, the more abundant your possibilities to create. As a writer, you relate facts, words, insights and ideas. The greater your storehouse of these, the greater your creative potential.

So that is one way you can get the creative process going: fill your storehouse of materials by reading, thinking, observing—fill it to bursting. And keep close inventory! Write it down, keep a notebook, and read your notes over periodically to remind yourself of your knowledge and impressions. Ideas are evanescent as bubbles—radiant when you first glimpse them, gone *pouf!* a moment later leaving no trace of their existence.

A second way to get the process underway is to keep cultivating your drive for creative work. Even in those periods which overtake us all, when you are spending your thoughts and energies on other matters, you should keep reminding yourself constantly that one day soon you are going to write again. Keep yourself aware of ideas, ready and alert to plunge into creativity.

Thus it begins: you are excited by a germinal idea, you begin to work on it, you are in Stage One: Preparation. You are content and productive. You acquire the necessary information, you assemble your materials, you work on your plot or

your outline. This is all conscious effort. Maybe you finish a rough draft. You are calm, confident, organized.

Then suddenly you bump into an immovable block. You try to write your way around it this way, then that way. You rip these miserable failures out of your typewriter in disgust. You are stuck—squirming, cursing, fighting and protesting, but really stuck. Your exciting idea is disintegrating into a chaos of confusion. Now you are in Stage Two: Frustration.

You are caught in a maddening conflict between your intense drive to create and your utter frustration in doing so. This sets up such great tension that it profoundly affects your autonomic nervous system and glandular activity. Your disposition is demonic, your wastebasket overflows, your hair is torn out in tufts. It is from his second stage of creativity that sprang the fame of the artistic temperament.

Your hours of floundering, useless effort seem like prodigal waste, but they conceal hidden benefits. By keeping your work in mind, you are goading your subconscious to deliver the saving inspiration. By your trials-and-errors you are refining your ideas and sharpening your purpose. Besides, the false starts which are overflowing the wastebasket may yield an abundance of material once you've survived this stage—later you'll be rummaging through them for a phrase or paragraph you discarded in fury and disgust.

Irritable, impatient, incompetent, you are doomed to await insight. You are at the mercy of your subconscious. These are the growing pains of your idea. There seems to be no way to bypass them, to force insight. "No great thing is created suddenly," observed the great Greek philosopher Epictetus, "any more than a bunch of grapes or a fig. If you tell me that you desire a fig, I answer you that there must be time. Let it first blossom, then bear fruit, then ripen."

You probably feel that you are beyond help at this stage, but there are ways to encourage your subconscious to solve your problem.

Try to keep your mind free from other problems. Creativity consumes enormous amounts of psychic energy, and the more you can devote to your project the more effectively you can complete it.

Keep your problem actively in mind. Your subconscious works on whatever is uppermost in your conscious thinking.

Give your subconscious a specific assignment, and the more explicit the better. Before you go to sleep at night try stating your problem to yourself in terms as sharply defined as possible. You may awaken in the morning with a full-blown solution.

Motivate yourself as urgently as you can. Keep selling yourself the idea that you must finish this project. Dwell on the marvelous awards awaiting its completion—money, the recognition, success. Threaten yourself with the penalties of dropping it. (In this connection, an author of dozens of published juveniles pointed out, it is helpful

before you start, to commit yourself as widely and definitely as possible, thus making it more difficult to abandon it.) Assure yourself of the value and purpose of what your are trying to create.

Be receptive, so that when insight finally comes you will be sure to catch it. Be alone and quiet for much of the time. Undertake lightly distracting activities—not too demanding but enough so that your conscious mind releases its grip from your problem and thus sets free the wealth of ideas from your subconscious. Watch for ideas that flit dimly by during those periods between waking and sleeping.

The moment of insight is unpredictable in time, although a science fiction writer swears that he confidently relies on insight three days after running into a block. Perhaps this kind of training of the subconscious is possible with rigid habits of work like his—he writes seven days a week from 7:00 a.m. to noon; or perhaps his secret lies in his confidence.

Suddenly it happens! You are driving your car into the filling station or glancing through a newspaper and pow! There is order out of chaos, inspiration out of frustration, activity out of apathy. This is the glorious phase of creation—Stage 3: Insight. "I forget everything and behave like a madman," Bertrand Russell once admitted in discussing this phenomenon.

This is wonderful fun, exhilaration, a tremendous emotional release. Your thoughts flow in prodigal abundance, with ease and energy. Your disposition is joyful and zesty. You are supremely happy—as long as you can work in splendid isolation.

It has been found that even your body processes are markedly heightened with the onset of insight. Your nerve cells are more sensitive to stimuli, your muscle tonus is increased, your liver is liberating more sugar into your bloodstream. Your responses are quickened, your heart beats faster, you breathe more deeply.

And you fall in love with your work. You know that this time you are really creating a masterpiece. Wait until they read this!

Alas, this too must pass, this rapturous stage in creating. The jag is over. You cool down. Your thrilling surge of ideas becomes a slow drip. Your physiology returns to normal. You are no longer joyous and exalted.

You are in Stage 4: Evaluation. Your mind has switched gears away from the creative outpouring of subconscious stores and now the cool, critical conscious mind takes over.

Now you see flaws and shortcomings. Your work not only doesn't look like a masterpiece anymore—your ecstatic love may even turn to loathing. Possibly you swing from one extreme to another: you think it's admirable, you think it's abominable, admirable, abominable. You literally, at this point, can't trust your own judgment of your work at all. You are wise to put it away for a time until you can appraise it more dispassionately.

This is the stage where they separate the pros

from the amateurs—this forth and final stage of the creative process. To shape and polish this thing into a finished product demands tremendous conscious mental effort, without the free-wheeling exuberance of creating. It takes a mature, exacting creator to stick with it through this final, essential phase. Now you have to destroy much of what you created, painful amputations; and you have to revise most of what's left.

Now you are summoning all your technical skills and experience. The amateur leaves his favorite scene in because he thinks it's clever; the pro slashes it out because he realizes now that it doesn't further the story effectively. The amateur doesn't bother to change the plot when he notices a slight inconsistency; the pro is prepared for this long period of drudgery and hard work and tears his story apart to make it as good as he can possibly write it. The amateur is swayed by his friends' suggestions and criticisms; the pro weighs them carefully against his own hardest-headed judgment and experience.

Finally you complete it. You get it in the mailbox. You feel spent. Your brain is a vacuum, your typewriter ribbon worn out. Never again! It's not worth it.

Then one day an idea attracts your attention. Like the spider and the fly, it invites you in, it entertains you—and you're off again in Stage One: Preparation.

PAST

PRESENT

FUTURE

ALL ARE REVEALED

YOUR HANDWRITING IS A MAP OF YOUR FUTURE. A professional analysis by a trained and certified graphologist will help you determine the job you are most likely to succeed in, hobbies which will give you pleasure and build personality, the kinds of persons with whom you are compatible. What traits do you possess which would bring you happiness if discovered and developed? What traits must you conquer? Handwriting analysis will reveal detailed and stimulating answers. Write this phrase in ink: "The journey of a thousand miles begins with the first step!" Sign your name. Your complete, individually prepared, analysis will be rushed to you to help in the building of your future. No gimmick! Scientifically approved! Professionally prepared! Order today!

PROFESSIONAL ANALYSIS

P. O. Box 105
San Diego 12, Calif.

Please rush my complete handwriting analysis to help build my future!

I enclose _____ cash _____ check _____ money order for \$10.

Name _____

Address _____

City _____ Zone _____ State _____

Second part of HOW TO FIND OUT
by a freelance writer and journalism teacher

HOW TO INTERVIEW

By TOWNSEND GODSEY

Interviewing, another way to find out, is the art of putting purpose into conversation. It is a disciplined form of questioning that buttons up the job of getting information as ordinary conversation seldom does.

Much pertinent saleable information can be garnered by the writer and photojournalist who knows interviewing techniques. If this information is put into the form of an article, profile or picture sequence, it can take your reader on a wonderful sensory experience through a man's ideas and experiences.

Joseph Pulitzer used to tell his St. Louis *Post Dispatch* staff: "An interview should reflect the personality of the person interviewed, describing dress, mannerisms and habits."

Horace Greeley is credited with having written the first "genuine" interview—something more than mere good field reporting. He achieved fame by touching upon these points of personality in his dispatch concerning his conversations with Mormon Leader Brigham Young. His interview still makes interesting reading.

Since Mr. Greeley first bearded Mr. Young, journalists of the press, radio and television have developed interviewing to a high degree. It is the modern journalist's sharpest tool for digging up contemporary facts and opinions from both the willing and the unwilling.

The first step to getting information through interviews is—know your reader.

The most unwilling person can be induced to talk and cooperate if you know the techniques of interviewing. Believe-it-or-not, these techniques begin with your reader. Whether you are gathering information to be incorporated into an article of a picture sequence or seeking an experience account or opinion for a personality piece, the reader must be constantly in your mind. Unless you are a staffer or working on assignment you can't always know what specific publication will use your material. But you'd better know who you intended for a reader.

The late Prof. Walter S. Campbell, director of the very successful professional writing classes at the University of Oklahoma, told his students, "You can't write a letter to nobody." Nor can you ask questions for nobody in a quest for information.

Questions you will ask should bring specific answers your reader wants to know, will find interesting or entertaining. For example, if you are doing an illustrated article or picture sequence on fishing, a reader of *Holiday* would be interested in answers to questions different from those asked by a reader of *Sports Afield*. In final analysis, as a communicator—a go between—you link your reader with a subject. Hence the need to first know your reader.

The Second Step—Know Your Source

Your interviewee—who is he? What is his background? His achievements? What has he put into life? What does he want out of life? Will your interview mean anything to him? Change his status quo? Background material on your interviewee can be obtained from published biographical material, talks with friends, relatives, business associates and competitors.

Once you know your reader and your source of information you can then intelligently plan your questions. This is the third step. What is it that you (and your reader) want to know? You need to be specific for as Susan K. Langer says, "A question is really an ambiguous proposition: the answer is its determination."

Make out a list of questions whose answer will inform, amuse or entertain your reader. Include many Hows and Whys. This list will clarify your own thinking on the subject and give sense and direction to your interview.

If you must conduct the interview by mail, number each question and leave ample space between each question for reply. Keep a carbon of your question list for reference in case your subject replies to your question by number. Send your letter by air mail. It receives prior attention. Enclose an addressed, stamped envelope for return. This is common courtesy and helps prove the importance of your request.

A request for information or appointment in a letter or by telephone calls for the positive approach. Identify yourself. Your subject is entitled to know with whom he is dealing. If you represent some publication on assignment basis say so. If you're seeking an appointment avoid the half-apologetic "may I see you" request. Say it. "When can I see you." And make it sound important. If it isn't important to you it isn't worth the subject's trouble.

Convenient as it is, the telephone is a poor interviewing device. It serves best for arranging the interview person-to-person, for checking facts already obtained or getting full facts for an informative article. But if you simply must interview someone via telephone have several questions written out or definitely in mind before you make the call. The person-to-person meeting is essential if you are doing an illustrated profile piece for it is the only way to observe the subject, his mannerisms and actions—and get his picture.

Best place to get your interview is the place where your subject will talk and permit the picture to be made. It may not satisfy you completely but accept in good grace. Interviewing and shooting pictures is like hunting rabbits—you get the quarry where it is and not where you would like it to be.

Be sure there is a definite, agreed upon time and place of meeting. If you later find that you cannot keep the appointment let your interviewee know it as far in advance as possible. Delays in these appointments often make a later interview more difficult if not downright impossible.

Be punctual at your meeting place. Make your personal appearance count. Your voice, sincerity of purpose and your general behavior round out the picture you present to others.

Letters of introduction, references by friends or editors may help in breaking through the ice at these first contacts. Convince your subject that you know your business. Almost everyone appreciates and responds to the businesslike approach.

Avoid flippancy or familiarity in your conversation. Use your subject's right name—pronounced correctly—and what is even more important, use his proper title.

William Jennings Bryan, while on Chautauqua lecture tours, joked about how a young newspaper reporter once greeted him as he stepped off the train at a small town.

"You the feller that's going to talk today?" the reporter drawled. "I'm the gentleman that's been sent to meet you."

Unless you have an unusual memory, better take notes. But don't be in too much of a rush to whip out your notebook under the nose of your interviewee. Keep it inconspicuous.

Check the spelling of all names, titles, addresses, figures. If in doubt as to the exactness of a statement you want to put into direct quotes better read it back to the interviewee.

Let your interviewee know you understand enough about the subject to handle the interview, article or story accurately. This can be done by casually referring to your research material, using words or terms peculiar to the subject to be discussed, hinting at any experiences you've had with the subject or any similar picture sequences or articles you have had published.

Your choice of words, from the very outset of the interview can help make your subject feel confident that you will do right by him. For instance, there are some persons to whom the word "inter-

Sell In Three Months Or Money Back

If You Can Write Correct English—
You Can Write Juveniles . . . And
Sell Within Three Months.

In past years I have sold some
3000-3500 stories . . . articles
. . . serials . . . series. Now I'm
teaching it.

Write for Terms and FREE pamphlet
"Fundamentals of Juvenile Writing"

ALSO CRITICISM AND
COLLABORATION

Juvenile Books Manuscript Criticism
a Specialty

Will Herman

1726 West 25th St. Cleveland 13, Ohio

\$2000

Profit on
2000 books

YOU own the books, under our plan.
You get 100% of your OWN money
when books are sold, not 40%. Sub-
sidies \$146.50 up depending upon
size book. Cloth or Paper. National
adv. catalogues, etc.

ANTHOLOGY OF AMERICAN
POETRY 1960, Book II, \$3.75,
Send 3 to 5 short poems for 1961,
Book III, Deadline 8-15.
For details write

ROYAL PUBLISHING COMPANY
9118 Maxwell Dr. (prompt delivery) Dallas, Texas

Electric Typing for Your Manuscripts,
60c per thousand words ppd. Free carbon, extra
1st and last page. Quick work.
Also, your song manuscript expertly copied, 50c.
Free music for your poems.

CAPITOL CITY STUDIOS

827 Laurens St. Columbia, S. C.



BOOK PRINTING

A new economical "gang run"
method now enables us to print
your books and publications at
lowest cost. Paperbacks or hard
cloth covers. Highest quality
work. From 250 copies up.

WRITE FOR FREE CATALOG

ADAMS PRINTERS

30 W. WASHINGTON ST., DEPT. AJ, CHICAGO 2, ILL.

view" implies that you are seeking to callously pry into their lives. They clam up or sulk and make the interview difficult. Yet these same people are usually cooperative when you let them know you seek "information."

If you use technical words or phrases peculiar to a trade, profession or sport be certain you know what they mean. Use words sparingly. The subject is the one who should do the talking. Remember: you can't quote yourself.

The leading question—the one that starts the interview—may be the most important question you can ask. This question sets the pace and tone for questions to follow. If you know your source and what it is you want from him you are well armed for the first verbal parry. The way your question is asked largely limits and disposes the way in which an answer can be given.

You can phrase your question so as to suggest a prompt and certain answer or leave the question open so your interviewee is free to give any answer. Generally preferred is the sort of question that starts him talking fluently, expressing an opinion, and pouring out his prejudices, hopes, fears—laying bare his soul, as it were.

After you've got him started talking do not interrupt him unless it is necessary to keep him talking on a single subject. Be patient even if he rambles. And be cautious with argument.

Your job requires tact. You may have to wheedle, cajole, thrust and parry by every subtle means to get information voluntarily. The light touch is most desirable for threats seldom do more than antagonize a subject and if antagonism is implied in your leading question the interview may end before it starts. What you want is for your subject to talk—and keep on talking.

Give your interviewee no cause to slack up on his talk, squirm irritatingly or glance at his watch until you have picked his brain clean of the material you want. This is best done by keeping your questions short, clear and simple. Ask only one question at a time and make it a question which is not so involved that he can only give an involved answer or can avoid an answer. Embarrassment, no interview and confusion are often the unhappy result of involved questions which too frequently reveal the fact you didn't properly know what it was you wanted to know in the first place.

Simple, direct questions make note taking easier and more accurate. But avoid "yes" or "no" answerable questions. You can't make an interesting, alive story or articles out of just two words. What you—and your reader—want to know is HOW? and WHY?

Should your interviewee use the "off the record" phrase you'll have to decide if the information should be withheld in the public interest and thus honor the "no quotes" restriction or pass it up completely. Sometimes, if you say that you don't want the responsibility of knowing, your subject will reconsider and let you use the information. If your source persists in "off the record" inferences, keep after the facts. (Should you later get the in-

formation you want from another source it may be best to so advise your original source.)

When your source avoids a question, rephrase your question or drop it for awhile. Talk around it and later ask it in a different manner. Throughout your interview hang on to your sense of humor and be calm.

Let your interviewee maintain his sense of self-importance and let him see that you recognize it. Let him also see the interview you are having with him means something special to him as well as to you and your readers. If you've done a professional job he'll see that you're helping him get what he wants out of life. He'll more likely be himself. This will reveal his personal feelings or say that little something extra to prove as Plutarch said, "an action of small note, a short saying or a jest distinguishes a person's real character more than the greatest sieges or most important battles." This is where he gives you material to button up his total personality and suggests ways to make your pictures.

Remember to thank your sources of information for his cooperation.

Special Problems

Exclusive interviews are the most desirable ways of getting information out of people but in these days of big government, big business and big organizations generally, executives often give interviews only at press conferences. Some officials may grant later private interviews to writers or picture sessions to photographers but this courtesy cannot always be depended upon. The trick, then, is to know what it is you want to know before you go to a mass interview, have your questions in order and ask them so an answer will be forthcoming. Some writers are so adept at this kind of questioning they can often fill in with direct quotes something, when it appears in print, that reads like an exclusive interview. Such an accomplishment requires very careful planning.

Sometimes it is necessary to get information and pictures on the run because in these times man is constantly on the go. This makes the writer and photojournalist get on the go, too, often grab-shooting pictures and grabbing fragments of statements from subjects. Often there are only a few minutes for contacts, pictures and interviews with busy people at airports, train stations or between breaks in athletic contests. Your pre-considered question must be brief and to the point—perhaps even while you are focusing your camera if you are working solo.

Perhaps there will be time for only one question. Sometimes a question must be fired point blank so that you can get an answer before the subject has a chance to refuse to reply, can qualify his statement or is whisked away.

See what it means to know smart people?

Use your curiosity to know many of them through research—reading and interviewing—and pluck some of the wealth of juicy information that is at your fingertips and ripe for the harvest—and the selling.

MONTAGE

books • news • views

It is always difficult to detect a major trend in writing philosophy (when you are in the middle of the trend). There appears to be a strong feeling among many editors that our writers today are technique superior and creatively inferior to our writers of years back. It has been expressed that one of the reasons for the decline in fiction interest is the lack of interesting fiction being written.

I dropped in at the University of Colorado Writers' Conference and at the risk of misquoting several of the leaders I'd like to pass on a few observations. Mr. Edwin Peterson (professor of creative writing, University of Pittsburgh), leader of the Short Story Workshop, commented that the truly creative fiction writer is one who is capable of expressing himself in his work; and then only if, as an individual, he or she has something worth offering. The writer must evolve from imitative and conscious technique to the point where his or her thoughts are being written. The first flow of creative effort should not be stopped or interrupted by grammatical or technical consideration. This can always be done in revision. Of course, it is better if the author is versed in technique and learned in his language so that these things can be accomplished without conscious effort.

Another point concerned writing for a particular market. Here is a subject where we can really go round and round. Many of our leading teachers fervently implore their students NOT to write for a market. Write your story and if it is good you'll find a market for it. I think that by and large this is true. It is true for a competent, experienced writer but for the beginner, writing for the commercial market . . . well, you had better know your magazine or you'll waste a lot of energy and postage. For example, you will never sell to a confession magazine unless you actually write for that market. Actually, I feel quite sure that many pros are thinking of a specific market when they are writing a story. Now I know that I am going to get in hot water with quite a few teachers and writers for saying this but I also know from correspondence with many editors that writers waste hundreds of hours and stamps because they wrote what they pleased and not what would please an audience or a particular audience. There are talented authors who can produce stories that most magazines would want, and by all means each of you should strive for this; but for the sake of your ego and pocket book write also for a market once in a while.

We're all Bookaholics at our house and every one makes a dash for the mailman when a new book arrives. *How to Write True to Yourself so You Sell* was spirited away by my daughter, Judy, who has aspirations, and not discovered by us till this week. And now we, too, are enthusiastic about it. It is a mimeographed book, 8 1/2 x 11, about 1 inch thick, paper-bound, correlated by Calvin Cottam, from writings, classes, conferences, etc., of Bert Mitchell Anderson, on the advanced principles of the creative art and craft of thematic

writing. We feel, too, that this is where the creative process begins and new writers would have half the battle won by learning this. If you want to know more about it write to Calvin Cottam, 1017 S. Arlington, Los Angeles 19, Calif.

We've given up book reviews in *A&J*, at least the type that are generally expected, ever since one lady wrote of one of our favorites: "I hate it. I want my money back!" We'll tell you what they're about and what's in them—you order them direct from the publishers, if you like.

Effective Feature Writing by Clarence A. Schoenfeld, Harper & Bros., 429 pages, \$6.00. This is a workbook for the author who wants to learn how to write feature articles that sell. It covers all phases of magazine and newspaper feature writing: how to carry out research, how to organize the material, how to develop good work habits and good writing techniques and finally how to market the finished work.

Clarence Schoenfeld is associate professor of Journalism and assistant to the dean at the University of Wisconsin. He is the author of *The University and Its Publics* and several other books, in addition to numerous articles on writing and other subjects.

CONTESTS & AWARDS

(Continued from page 5)

be given for an original work of fiction suitable for children in grades three, four and five (roughly ages 8 through 11). Manuscripts will be judged as to their quality and contribution to children's literature. Some Criteria are: interest to this age group; genuine literary merit; plot; characterization; emotional appeal; values for today's living; added reading appeals such as humor, sense of adventure, stimulation for the imagination, sense of security, inspiration, etc.; significant and lasting appeal.

The winning manuscript will be awarded \$3,500: \$1,000 as an outright payment and \$2,500 as an advance against royalties. All manuscripts accepted for publication in this contest will receive \$1,000 advance royalties. Closing date is Dec. 31, 1960 and winners will be announced by May 1, 1961. For further details and entry form, write to the Fiction Award Editor, Franklin Watts, Inc., 575 Lexington Ave., New York 22, N. Y.

Children's Mysteries

Franklin Watts, Inc. also announces the \$1,250 Watts Medal Mystery Award contest for a work of singular merit in the field of children's mysteries. The Award will be given to an original mystery story suitable for boys and girls from eight to twelve years old. Points that will be considered in judging are: the mystery itself, the story, the characters, dialogue, action, style, subject matter and length.

The winning manuscripts will be awarded \$1,250 advance upon the acceptance by the publisher. For further details, rules and entry form, write to the Watts Medal Mystery Editor, Franklin Watts, Inc., at the above address.

THE LITTLE MAGAZINES

The little magazines, as every reader of them knows, range in size from 200-page literary reviews—many of them connected with universities—to 8-page mimeographed folios.

With few exceptions they are labors of love. The editor gets little financial compensation; in many cases he pays the losses out of his own pocket while in other instances he avoids a deficit by doing his own printing.

Naturally the magazines can afford to pay little if anything to their contributors. The latter must get their reward in the satisfaction of writing what they please with no commercial inhibitions.

Prospective contributors should always look over a copy of a magazine before submitting a manuscript to it. Some of the more prominent little magazines may be found in public libraries. As for others a copy may be obtained by sending the price indicated in the listing; for example, (*M-50*) means monthly, 50c per copy. Do not ask for a free copy.

DISCONTINUED

Compass Review
New Orleans Poetry Journal
Oscilloscope
The Step Ladder
Knox Poetry Magazine
Wings
The Naked Ear
Olivant

INQUIRY RETURNED UNOPENED

Informad
Odyssey
The Coercion Review
A&M Review
Philosophy Digest
Aristotle's Animals
In/Sert

The American Bard, 1154 N. Ogden Drive, Hollywood 46, Calif. (Q-75) Edythe Hope Genée, Editor and Publisher. Poetry only; under 30 lines preferred. "Extreme poems or poems of futile pessimism not desired." Prizes.

The American Scholar, 1811 Q St., N.W., Washington, 9, D. C. (Q-51) Hiram Haydn, Editor. A magazine published by Phi Beta Kappa for a general audience. Non-technical articles and essays on current affairs, the American cultural scene, politics, the arts, religion, science; best length 4,500 words. Poetry of high quality—but now overstocked. \$100 an article, \$15-\$30 a poem. Acc.

American Spectator, 2517 Michigan Ave., Chicago 16. (Q-25) Wymar Port, Editor. A highly personalized journal of opinion. Entirely staff-produced.

American Weave, 4109 Bushnell Road, University Heights 18, Ohio. (Q-35) Loring Williams and Alice Crane Williams, Editors. Good inspirational poetry of all lengths, types and subject matter, especially by men; demands sincerity, authority, and acquaintance with the art. Liberally conservative point of view. Offers two chapbook publication each year.

The Antioch Review, the Antioch Press, Yellow Springs, Ohio. (Q-75) Paul Bixler, Editor. Fiction 2,000-10,000 words. Short poems, occasional light verse. Articles from principal contents of magazine. High standards; independent liberal policy. Fiction \$4 a published page, non-fiction \$2.50 a published page. Pub.

Approach, Rosemont, Pa. (Q-50) Helen and Albert Fowler, Managing Editors. Well-planned stories 2,000-4,000 words. Poetry with emphasis on mar-

riage of form and content. Well-arranged articles especially original discussions of modern writers. Experimental, working out of the traditional background. Payment in copies.

The Archer, A Little Magazine, Box 3005, Victory Center, North Hollywood, Calif. (Q-50) Wilfred H. Brown and Elinor H. Brown, Editors. Humorous, human interest fiction to 1,200 words Poetry and light verse of all types, preferably brief. Humorous essays, character sketches, travel incidents, etc., to 1,000 words. Drawings or blocks for cover. Cannot promise prompt reports or early publication. Prizes.

Arizona Quarterly, University of Arizona, Tucson 25, Ariz. (Q-50) Albert F. Gegenheimer, Editor. Non-formula stories with appeal to serious readers, to 3,500 words. Poetry of various types, generally not over two pages. Critical articles, reviews, essays, to 4,000 words. Eclectic policy, with high critical standards.

Audience: A Quarterly of Literature and the Arts, 140 Mt. Auburn St., Cambridge 38, Mass. (Q-95) Firman Houghton, Editor. Uses articles, short stories, Poetry, short play, parodies, and original art work. No limit on length for either prose or poetry. Minimum \$5 per poem, \$10 for stories and articles. Humor much desired. Especially interested in the unpublished writer who can meet our high standards.

Balanced Living, School of Living, Brookville, Ohio. (M) Mrs. Mildred J. Loomis, Editor. Articles on all major problems of men and society.

The Beloit Poetry Journal, Box 2, Beloit, Wis. (Q-40) Editorial Board: Chad Walsh, Robert H. Glauber, David M. Stocking, Marion Kingston Stocking. Variety in form and content of poetry published; long poems used occasionally. "We print the best poems we are able to find." Payment in copies.

Birth, 222 E. 21 St., New York 10. (Irreg.-\$1) Tuli Kupferberg, Editor. Theme issues; any form. Next scheduled: VIOLENCE (Hate, Juvenile Delinquency, War, Non-Violence, etc). Next, next issue: DEATH and then SPACE. Also writings by children series in separate publication, SWING. Book length "beat" poetry mss. also requested.

Blue Guitter, Box 5068, North Long Beach, Calif. (3 times a yr.-25) E. H. Jones, G. De Witt, Editors. Image-based poems meeting standards of organic criticisms. Black-and-white graphic art. Payment varies with quality; minimum \$1. Pub.

Calamus, RFD 4, Box 145, Quakertown, Pa. (M-20) Sophie S. Walbert, Editor. Fiction to 3,000 words; no science fiction or fantasy. All types of poetry except the intentionally obscure. Articles to 3,000 words. No Payment.

Canadian Poetry Magazine, Wolfville, N. S., Canada. (Q-50) V. B. Rhodenizer, Editor. Short poems of high conservative standards. 1c a word, minimum \$1. Pub.

Candor Magazine, 103 Clements Ave., Dexter, Mo. (Q-25) Elvin Wagner, Editor. Poems of 16 lines or less. Non-fiction to 500 words. Photographs and drawings. Tries to "give the utmost encouragement to all who are interested in creative writing."

Caravan: Hawkeye Poetry Magazine, Lamoni, Iowa. (Bi-M-50) Helen Harrington, Editor. Serious poetry preferably under 18 lines; must be intelligible but may be modern, traditional, romantic, realistic; color, honesty, music, sought.

Chrysalis: The Pocket Review of the Arts, 51 Commercial Wharf, Boston, Mass. (Q-75) Lily and Baird Hastings, Editors. Occasional poetry. Articles of 3,000-7,000 words on theatre, music, dance, art of today and yesterday. Original plays and translations. Serious, distinguished, original illustrations. Low rates. Pub.

The Colorado Quarterly, 103 W. Hellems, University of Colorado, Boulder, Colo. (Q-75) Paul Carter, Editor. Quality fiction with plot and believable characters, 2,000-4,000 words. Understandable poetry of

AUTHOR & JOURNALIST

high quality to 40 lines. Articles covering a wide range of subjects (economics, biology, journalism, art, political science, medicine, engineering, etc.) written by specialists in a non-technical, non-academic style, 4,000-6,000 words. Conservative yet interested in the experimental. \$20 a story or article, \$2-\$10 a poem. Pub.

Critique: Studies in Modern Fiction, Box 4063, Univesity Station, Minneapolis 14, Minn. Confined to critical articles on the work of contemporary novelists, from about 1925 to the present, 3,000-6,000 words.

The Dalhousie Review, Dalhousie University, Halifax, N. S., Canada. (Q-\$1) C. L. Bennet, Editor. Fiction used infrequently—maximum 4,000 words. Poetry of various types. Scholarly and critical articles, not too specialized, in literature; history; economic, political, and general current problems. High critical standards. \$1 a printed page plus 25 reprints. Only 3 or 4 verses published in each issue; \$3 ea., plus 25 offprints.

Descent, Dept. of English, Texas Christian Univ., Fort Worth, Tex. (3 times a yr.-50) Short stories; occasional excerpts from novels (or novelettes) in progress. All kinds of poetry including free verse; originality and freshness in the main stream of poetic tradition. Critical articles; personal literary essays. Payment in copies. Betsy F. Colzuitt, Mabel Major, Editors.

Diversion, 3016 Tremont Drive, Louisville 5, Ky. (M-10) E. P. White, Jr. Editor. Fiction to 1,500 words; surprise ending. Verse to 10 lines, sentimental, historical. Articles on various subjects to 1,500 words. Payment by arrangement.

Encounter, 25 Haymarket, London, S.W. 1, England. (M-75) Stephen Spender and Melvin J. Lasky, Editors. Short stories to 5,000 words. Poetry. Articles on current affairs, travel, criticism, to 5,000 words. Work must be of outstanding literary quality. About \$24-\$30 per 1,000 words. Pub.

Epos, Crescent City, Fla. (Q-50) Evelyn Thorne and Will Tullios, Editors. Serious poetry, both free verse and traditional forms, no line limit. No light verse. Wood or linoleum cuts. Policy experimental but not to the extreme. Payment in copies.

Essence, 55 Trumbull St., New Haven 10, Conn. (Semi-A-25) Joseph Payne Brennan, Editor. Quality poetry, preferably short. Academician verse, light verse and "homespun" verse not wanted. Payment in contributors' copies.

Experiment, 6565 Windemere Road, Seattle 5, Wash. (Q-75) Carol Ely Harper, Editor-in-Chief. Experimental poetry of high quality. Very brief poetic drama ("one-minute plays") for stage production, not reading. Critical articles and reviews arranged by query. Payment in copies.

The Fiddlehead, Dept. of English, University of New Brunswick, Fredericton, N. B., Canada. (Q-50) Fred Cogswell, Editor. Any type of poetry or short stories of quality. Eclectic policy. Payment in copies.

Flame, Alpine, Tex. (Q-75) Lilith Lorraine, Editor. All types of poetry if in the best craftsmanship; limit 24 lines. Humorous quatrains. \$2 a poem. Acc. No payment for humor.

Four Quarters, La Salle College, Olney Ave. at 20th St., Philadelphia 41, Pa. (Q-50) Brother Edward Patrick, Editor. Short stories 2,500-4,000 words dealing with problems of modern America, written in fresh language, with artistry and subtlety. Poems from 8

POETS AND WRITERS:

200 6x9, 24-page Books beautifully printed, embossed hard paper covers, \$88.00. Work guaranteed. Fast service.

No Cover Charge

MERCHANTS PRESS

P. O. Box 112

Taylor, Texas

I SELL CONFESSIONS

and will share my know-how. Send your story with self-addressed, stamped envelope for personal analysis and market slanting. \$1.00 per 1,000 words with \$5.00 minimum. \$5.00 minimum allows to 10,000 words.

Erin Lavender

P.O. Box 45-96 Shenandoah Station Miami 45, Florida

Song Poems and Lyrics Wanted

Mail to:

Tin Pan Alley, Inc.

1650 Broadway

New York 19, N. Y.

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. (Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications.) Not a "tell how" but a SHOW HOW course. Personal criticism included. Send stamp for particulars.

MARJORIE M. DAVIDSON

P. O. Box 104

Laceyville, Penna.

LET A UNIVERSITY INSTRUCTOR EDIT YOUR WORK

Complete analysis and editing of mss., with tips to aid your future work, by an expert in this field; \$1 per 1,000 words—\$5 minimum. Query on books. Enclose return postage and fee.

IRENE S. SARBAY, M.S.J.

1865 Brookfield Dr.

Akron 13, Ohio

\$20,000,000

will be awarded this year to people like YOU in honestly conducted CONTEST MAGAZINE PRIZE CONTESTS! shows you HOW to Win Your Share!

SPECIAL TRIAL OFFER: 3 issues for \$1
Contest Magazine, Box 259A, Upland Indiana

Unique Writers' Colony Training Produces Salable Manuscripts



For teacher-at-elbow assistance why not live at my Writers' Colony? June 1-Dec. Any length of time. Experience this stimulating meeting of minds amidst beautiful surroundings. Established 1938 (20 years in Chicago studio.) Also correspondence courses. Boston, Wakefield and N. H. classes.

Mildred I. Reid, Writers' Colony

MY SEVEN BOOKS
1-WRITERS: HERE'S HOW!..... \$1.25
2-WRITERS: HELP YOURSELVES! 2.50
3-WRITERS: LET'S PLOT!..... 2.50
4-WRITERS: MAKE IT SELL!..... 3.00
5-WRITERS: TRY SHORT STORIES! 3.00
6-WRITERS: LEARN TO EARN!... 3.00
7-THE DEVIL'S HANDMAIDENS!... 3.00

Contoocook, N. H.

lines to several stanzas. Articles on contemporary affairs and literary topics, occasional scholarly pieces; limit, 3,500 words. Wood cuts; linoleum mats. "More experimental than conservative; not popular." Nominal payment for short stories on Acc.

Georgia Review, University of Georgia, Athens, Ga. W. W. Davidson, Editor. Short stories not over 4,000 words. Poems, preferably short, not too obscure. Articles, preferably with a regional slant—biographical, historical, economic, sociological; literary criticism. Occasional pictures. "Conservative, in the good sense of the word; not narrowly provincial, regional in tone." Prose 1c a word, poetry 50c a line. Pub.

Golden Atom, 187 N. Union St., Rochester 5, N. Y. (A-\$1) Larry Farsace, Editor. Occasional short story, poetic or psychological fantasy. Very little poetry: lyric fantasy or human interest to 16 lines, occasionally longer. Publishes chiefly authoritative articles on historical and other aspects of science fiction; also on fantasy as a part of literature. Art: fantasy scenes; photos of science fiction celebrities and rarities. \$4-\$10 an article, verse 25c a line. Acc. STARS, all-poetry supplement (first published in 1940) soon to be conf'd under changed title. Science Fiction, Fantasy poetry, trad. styles preferred, same rates.

Harlequin, Frye Ranch, Wheeler, Tex. (Irreg.) Barbara Fry, Editor. Fiction, poetry, articles on the fine arts. Experimental fiction and poetry preferred. No old forms, no light verse. Emphasis on quality of content and beauty of format rather than frequent and inferior publication; emphasis on excellent work of unknown writers rather than average work of established writers. Payment in contributors copies.

Hoosier Challenger, P. O. Box 24, Deer Park, Cincinnati 36, Ohio. (M-40) Claire Emerson, Fiction and Poetry Editor. Fiction to 1,500 words. Poetry. Inspirational articles, articles on writing, brief personal essays, biographies of writers. Prizes. Searching for original and variety of subject matter; all subjects—in good taste. Prefer writer study one copy first. Sorry—none free.

The Hudson Review, 65 E. 55th St., New York 22, N. Y. (Q-\$1.25) Frederick Morgan, Editor. Fiction to 10,000 words; "original" work. Poetry to 200 lines; "original" work. Literary and general cultural articles to 10,000 words. "Open to the best available talent." 2c a word. Pub.

The Husk, Mount Vernon, Iowa. (Q-35) Clyde Tull, Editor. Fiction to 2,500 words—regional preferred. Poetry—no prejudices. Policy "a bit to the left but not to the lunatic fringe."

Inland, P. O. Box 685, Salt Lake City 10, Utah. (Q-50) John Rackham, Editor. Kenneth O. Hanson, Poetry Editor. Fiction and poetry; literary merit essential—no other restrictions. Policy "experimental but rational." Short drama, segments of works in progress, critical essays, words assembled on paper in an order calculated to interest and provoke. Payment in copies, subscriptions and hearty thank-yous.

Kansas Magazine, Kansas State University, Manhattan, Kan. (A-\$1) W. R. Moses, Editor. Serious, non-commercial fiction, poetry, articles. Any length considered, but great length is a handicap. High critical standards; eclectic policy. Payment in contributor's copies.

The Kenyon Review, Gambier, Ohio. (Q-\$1) Robie MacCauley, Editor; Irving Kruezt, Managing Editor. George Laning, Assist. Ed. Short Stories. Fiction. Poetry. Articles. High critical standards. "The requirements are really so special that it is difficult to define them. They can best be learned by reading the magazine." 2½c a word. Pub.

Liberation, 110 Christopher St., New York 14. (M-30) Dave Dellinger, Roy Finch, A. J. Muste, Bayard Rustin, Sid Lens, Editors. Fiction and poetry short and limited. Special emphasis on articles 2,000-4,000 words; drawings to illustrate articles. Policy "experimental; indeed, radical."

The Literary Review, Fairleigh Dickinson University, Teaneck, N. J. (Q-\$1) Clarence R. Decker and Charles Angoff, Editors. Fiction, Sketches, Plays, poetry, articles—all of high literary standard.

The London Magazine, 22 Charing Cross Road, London W. C. 2, England. (M-35) John Lehman, Editor. Short stories 1,500-6,000 words. Good poetry. Critical articles and reviews by arrangement only. Personal reminiscences of literary figures and literary life of the past. Payment by arrangement.

The Lyric, 301 Roanoke St., Christiansburg, Va. (Q-50) Ruby Altizer Roberts, Editor. Poetry of traditional type—high standards. Mary prizes.

Macabre, 55 Trumbull St., New Haven 10, Conn. (Semi-A-40) Joseph Payne Brennan, Editor. Devoted to the weird, eerie, bizarre, and strange. Good supernatural and horror stories; preference given to short-stories. Some good weird poetry above amateur level. No science fiction or humor. Payment in contributor's copy.

Mainstream, 832 Broadway, New York 3. (M). Fiction to 3,000 words. All types of poetry, but generally poems in which personal experience is related to a social context. Articles, criticism, etc., in line with nature of magazine. Query about articles. Drawings welcomed. Magazine is left-progressive, and all material should reflect this point of view. Address Robert Forey, Editorial Assistant. Payment in subscription.

Mark Twain Journal, Kirkwood, Mo. (Semi-A-\$1.50) Cyril Clemens, Editor. Very little fiction. Sonnets, short poems. Articles to 8,000 words on American and English literary figures. Few illustrations except one always on cover. Payment usually in subscription, sometimes by arrangement with author.

Midstream, 515 Park Ave., New York. (Q-75) Shlomo Katz, Editor. Serious fiction to 5,000 words. Significant poetry. Political, social articles to 7,000 words. Spots, pen drawings. High critical standards 4c a word. Acc.

Modern Fiction Studies: A Critical Quarterly, Dept. of English, Purdue University, Lafayette, Ind. (Q-75) Maurice Beebe, Editor. Critical, Scholarly, or bibliographical articles and notes dealing with American, English, and European fiction since about 1880. High critical standards, tending toward the professional and academic, but somewhat more liberal than most academic quarterlies.

Morning Star, A Quarto of Poetry, P. O. Box 1506, Scottsdale, Ariz. (Semi-A-\$1.50 soft cover—\$2.50 hard bound) John Beecher, Editor. All types of poetry, including experimental, to 10 lines; especially interested in poems of social criticism and contemporary relevance. Block prints, woodcuts, and drawings of high excellence. Magazine is handset and is endeavoring to recreate a concern with the fine printing of poetry. Payment in copies.

The Muse, Cathlamet, Wash. (Q-75) Mildred Moon Howel, Editor. Lyric poems; limit 24 lines, preferably shorter. Traditional and free verse. Traditional preferred.

New Athenaeum, Crescent City, Fla. (Semi-A) Will Tullos, Editor. Patterned poetry, 14 line limit. Moderate critical standards; combines conservative and popular.

New Mexico Quarterly, University of New Mexico, Albuquerque, N. M. (Q-75) Roland Dickey, Editor. Fiction to 5,000 words; emphasis on quality of writing. Poems—shorter preferred. Uses articles slightly longer than stories; no limitation on subject matter. High standards. \$15-20 an article or story, \$5 a poem. Pub.

New World Writing, published by J. B. Lippincott Co., E. Washington Square, Philadelphia 5, Penna. and 521 Fifth Ave., New York 17. Fiction, poetry, and essays. Only work of outstanding quality will be accepted. 2½c, on Acc.

newspaper, 225 E. Fifth St., New York 3. (Irreg.-25) Jack Green, Editor. Fiction. Poetry. Non-fiction. Only work of high quality. Minimum \$10. Acc.

Northwest Review, Erb Union, University of Oregon, Eugene, Ore. (3 times a yr.-50) Fiction, poetry and essays that will appeal to a critical, intelligent audience. No subject matter or length restrictions, but anything over 6000 wds. has tough going. Quality is the prime requisite. Need good fact or opinion pieces but query first. 1/2c per word for prose; \$5 page for poetry. Acc. Ron Abell, Editor.

Pacific Explicator, box 5068, North Long Beach, Calif. (3 times a yr.-25) G. De Witt, Bill Lovelady, Editors. Explicators of both published and unpublished poems of merit; send two copies of the explicated poem. \$2 up according to quality. Pub.

Parnassus: The Magazine of Eloquent Literature, 1025 N. Sheridan, Memphis 7, Tenn. (3 times yrly-75) Neil Mermelstein, Editor & Publisher. Fiction—well written, easily read, on any subject in good taste. Steer clear of race-relation and religious subjects; up to 4000 wds. Poetry, though not too obscure or radical is welcome; usually no longer than 30 lines, except for exceptional poems. Light verse. Humor pieces and informative articles and essays on varied aspects of literature, as well as other subjects, including countries. No book reviews; up to 3000 wds. No Photos. Pen & ink drawings, not too abstract, 5x8 1/2, very little shadow and few dark patches. Biographies of interesting personalities, living or dead; up to 3000 wds. Editorial policy is popular tinged with experiment. Payment—2 copies on Pub.

Patterns, 118 S. Willard St., Burlington, Vt. (3 times a year-50) Gladys LaFlamme and J. R. Brownfield, Editors. No specified limits as to poetry. Occasional reviews of moderate length. Experimental policy.

The Pendulum of Time and the Arts, 79-66 77th Ave., Glendale 27, N. Y. (Bi-M-25) Arthur W. Muller, Editor. Essays and articles (under 1000 wds.), on the fine and applied arts, literature, philosophy and time (past and present). Not accepting poems at this time—overstocked. Payment in subscription, on pub.

Performing Arts, 2127 Broderick St., San Francisco 15, Calif. (Bi-M-15) Mervin Leeds, Editor-Publisher. All types of articles on music, dance, or drama as performed in Western United States. Payment in subscriptions and copies.

The Personalist, 3518 University Ave., Los Angeles 7, Calif. (Q-50) Dr. W. H. Werkmeister, Editor. Philosophical poetry. Articles on philosophy, religion; critical articles about literature.

Poesy Book, 51 Ausdale Ave., Mansfield, Ohio. (Q-51) Helen Loomis Linham, Editor. Short lyrics and sonnets; seldom light verse. A few reviews. Art work. Conservative. Prizes. Publishes only work of subscribers.

Poetry, 1018 N. State St., Chicago 10. (M-50) Henry Rago, Editor. No light verse; otherwise all types; any length that can fit into approximately 35-40 pages allotted for verse. Reviews and critical articles (usually on assignment from editors). Interest is in literary quality, whether conservative or experimental. Verse 50c a line, prose \$6 a page. Pub.

Poetry Digest, Box 177, Milldale, Conn. (Bi-M-65) John De Stefano, Editor. Poetry in traditional forms, modern but not obscurist, to 200 lines; no light verse. Well-written articles on modern poetry and modern poets, 500-3,000 words. Seeks work of best quality but is always eager to help new poets. No payment.

The Prairie Poet, 850 Fourth St., Charleston, Ill. (Q-75) Stella Craft Tremble, Editor. Poems 20 lines or less, traditional preferred; no obscurity or negativism; not much light verse. Cash prizes and book awards, otherwise no payment.

Prairie Schooner, Department of English, University of Nebraska, Lincoln, Nebr. (Q-60) Karl Shapiro, Editor. Stories of quality, 8-16 typed pages. Poetry of any length. Articles, 10-14 typed pages. Contem-

TAKE the **JOHN DUNCAN** CORRESPONDENCE COURSE in COMIC ART
WRITE TODAY for FREE TALENT TEST and FREE 48-page CATALOG
THE JOHN DUNCAN SCHOOL OF COMIC ART
2 LYNNHUR CIRCLE, ST. AUGUSTINE, FLORIDA



BIGGEST \$1.00's WORTH TODAY!

Written for Beginners and Professionals
want to **SELL CONFESSIONS**? Do you write but can't **SELL SHORT-STORIES**? Have trouble with **PLOTS, DIALOGUE, THEME, SCENES, ETC.**? Then you need a copy of "**SELL YOUR STORY!**" Send \$1.00—check or money order today. Postage prepaid.

BEVERLY HILLS PRESS CO.

P. O. Box 564

Beverly Hills, Calif.

STAGE PLAYS

I want stage plays for Broadway, Off-Broadway, and Amateur production. Evaluation fee: \$10.00.

WILL LOZIER

134-35 Cherry Avenue

Flushing 55, N. Y.

PROFESSIONAL TYPING

Quality 20-lb. bond paper, carbon, friendly help with spelling, punctuation, awkward grammar, etc. \$1.00 per thousand words, including typing. Typing only 60c per thousand, neatly, efficiently to format. Also help with indispensable elements all modern prose must have.

Disabled veteran — College graduate.

RAY N. MATTHEWS,

4830 Penn St.

Philadelphia 24, Pa.

FRIENDLY, EXPERT HELP

What every writer needs. 25 years satisfactory service; worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, text books. Each properly typed when ready. Free carbon on white paper. \$1.75 a thousand word average. Minimum \$7.50.

IRMA A. BRINK

(San Francisco 1918 to 1943)

3411 P Street, Sacramento, California

I'VE SOLD—I'LL HELP YOU

I began selling my writing in 1927—and have helped thousands to sell since 1937. Ghostwriting—\$6 first 1000 words—\$5 each added 1000 or part on same script. 30 LESSON COMPLETE FICTION COURSE—\$7 cash or \$1 monthly for 8 months—with 8 months help.

10 Lesson Specialized Short-Short Story Course with 3 months help on lessons including 10 short-short stories—\$10 cash or \$5 monthly for 3 months. Also Manuscript criticisms. Particulars Free—Tell me your problems.

WILL HEIDEMAN

91 N. Triplet Dr.

Casselberry, Florida

MANUSCRIPT TYPING

50c per Thousand Words
Minor corrections; carbon copy and extra first and last sheets.

MIMEOGRAPHING

2c per page. Minimum order — 100 pages of 1 stencil.
All work guaranteed to be accurate and neat.

27 Years Experience

Helen M. Myers

121 S. Potomac St.

Waynesboro, Pa.

POEMS WANTED

To Be Set To Music

Send one or more of your best poems today for **FREE EXAMINATION**. Any Subject. Immediate Consideration.

Phonograph Records Made

CROWN MUSIC CO., 49 W. 32 St., Studio 142, New York 1

porary literature. Quality is main consideration. No payment.

Printing & Graphic Arts, Lunenburg, Vt. (Q-50) Ray Nash, Editor. Articles on the graphic arts and fine printing; criticism, reviews, biographies in this field. Drawings, etchings, etc., to illustrate articles. Payment, 10 copies.

PS (poems and stories), 2679 S. York St., Denver 10, Colo. (Occas.-40) Alan Swallow, Editor. Quality fiction of any length. Poetry of real excellence; no light verse normally. Selection based on the editor's taste, "which he tries to maintain as eclectic as possible but at the highest standards he can maintain."

Quarterly Review of Literature, Box 287, Bard College, Annandale-on-Hudson, N. Y. (Q-\$1) T. Weiss and Renée Weiss, Editors. Any fiction that is genuine but hopes to turn up daring, ground-breaking stories. In poetry inclined to the experimental, but will consider anything original and distinctive, whatever the length; likes groups of poems. An occasional article by a practicing writer or a criticism accompanying creative work. Policy is experimental, but traditional work of quality is considered. Payment. Prizes. See magazine for further suggestions.

Queen's Quarterly, Dunning Hall, Kingston, Ont., Canada. (Q-\$1) J. M. Stedmond, Editor. Fiction and verse by Canadian authors. Non-fiction: Canadian and international affairs, social comment, contemporary literature—average length 3,000 words. "Semipopular—between the scholarly journal and the *Atlantic Monthly*." \$3 a page. Pub.

Quixote, Box 536, Cornwall-on-Hudson, N. Y. (Q-75) Jean Rikhoff, Editor. Any type of story "with a point inextricably bedded in plot, mood, characterization." All types and lengths of poetry.

San Francisco Review, P. O. Box 671, San Francisco 1, Calif. (Q-\$1) Ray H. Miller, Editor and publisher. Prose in any form, including short plays; maximum length, about 7,000 words; novels or portions thereof considered for possible fragmentary publication. Essays and articles on civil liberties, and on various literary and social themes. Verse of any type up to 5 or 6 typewritten pages. Line drawings particularly needed. Payment \$2-\$200. Pub.

Saucer News, P. O. Box 163, Fort Lee, N. J. (Q-35) James W. Moseley, Editor. Article concerning flying saucers and related subjects to 5,000 words. Also print reports of saucer sightings from world-wide clipping services. Photos of alleged flying saucers. Cartoons about saucers, space men, etc.

The Saucerian Bulletin, Box 2228, Clarksburg, W. Va. (Irreg.-35) Gray Barker, Editor. Newspaper clippings and articles to 200 words on flying saucer topics. Line drawings of interest to flying saucer fans.

Scimitar and Song, Jonesboro Heights Station, RFD 7, Sanford, N. C. (M-35) Lura Thomas McNair, Editor. All types and lengths of poetry of sufficient strength and appeal; morbid and frustrated moods not wanted. Contests with cash and other awards for best poems. Poets Picture on cover, bio, notes and pages of reader-comment; also use occasional book reviews.

Seven, 15 S. Robinson St., Oklahoma City 2, Okla. James Neill Northe, Editor. Any type of poetry; nothing usual, trite, or transient; only seven poems in each issue. \$2 a poem. Acc. "PLEASE no 'God, home and mother', no pets, no trees. We do not want optimism, pessimism, the 'Oh God school and a million others, but we DO want clear cut,' well phrased poems. Above all SAY SOMETHING. We are not interested in cataloguing or descriptions of rose leaves and clouds to the tune of eight lines. We believe poetry must have impact, clearly stated, if well said, and above two-syllable wording. Philosophy behind it can be up to the author, but we do prefer more of the concrete aliveness than morbidity."

The Sewanee Review, Sewanee, Tenn. (Q-\$1) Monroe K. Spears, Editor. Fiction, modern, to 50 pages.

Poetry 15-60 lines. Long critical reviews. Conservative policy with high literary standards.

Shenandoah, The Washington & Lee University Review, Box 722, Lexington, Va. (3 times a yr.-75) Arthur R. Borden, Editor. Fiction of high literary value; humor and satire are welcome, as well as serious writing. Poetry—no requirement other than literary value; light verse seldom used. Articles on political, economic, sociological, and literary topics especially sought. Query as to reviews, which usually are assigned. All materials slanted toward the highly intelligent reader.

Simbolica, 1234 Francisco St., San Francisco 23, Calif. (Irreg.-50) Ignace M. Inganni, Editor. Only avant-garde poetry and line drawings. High quality required.

Southwest Review, Southern Methodist University Press, Dallas 22, Texas. (Q-75) Allen Maxwell, Editor. Quality fiction only, 2,000-5,000 words; prefers stories of character development, of psychological penetration, to fast-plotted narratives. Quality poetry of all types, preferably under 36 lines. Solid articles on all subjects, 2,000-5,000 words; no feature or human interest material. Experimental policy, with high standards. 1/2c a word. Pub.

The Sparrow Magazine, Box 25, Flushing 52, N. Y. (Semi-annual-60) Felix Stefanile, Editor. Poetry of high quality, any length or style. Poetry reviews and articles are staff assigned. Also publishers of the *Vagrom Chap Books*.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16. (Bi-M-50) John Gilland Brunini, Editor. Poetry of all types, not mere versification, to 200 lines. Prose only on solicitation. Traditional-modern policy, high standards. Submissions only from members of the Catholic Poetry Society of America, membership in which is open to all irrespective of faith. Free criticism available to all members. 30c a line. Pub.

Starlanes, The International Quarterly of Science Fiction Poetry, 1558 W. Hazelhurst St., Ferndale 20, Mich. (Q-60) Orma McCormick, Editor. Science-fiction poetry—all patterns, classes, and types; ballads and rhymed narratives in this field; a few poems representing weird and futuristic humor. Popular policy. "What the poem says is more important than how it is said." Small prizes complimentary copy when material is used.

Studio News, Box 284, Friend, Nebr. (Bi-M-25) Leta S. Bender, Editor. Poems of various lengths. Poetry news; music news. "Magazine aims to be educational sincere, helpful." Prizes.

Texas Quarterly, Box 7527, University Station, Austin 12, Tex. (Q-\$1) Harry H. Ransom, Editor. Short stories; novelettes to be published in supplement (which is also issued under hard covers by University Press.) Poetry short or long; main criterion is excellence—not a likely market except for established poets or remarkable newcomers. Articles and criticism in all the arts and sciences; must be scholarly without being dull. No feature stories. No book reviews. Payment relatively high; on individual arrangement.

Trace, Box 1068, Hollywood, Calif. (5 times a yr.-40) James Boyer May, Editor. Covers the international avant garde. Special need for short, informal essays on modern literature, up to 2500 words. 1c per word. Pub.

Twentieth Century Literature: A Scholarly and Critical Journal, 2679, S. York St., Denver 10, Colo. (Q-75) Alan Swallow, Managing Editor. Scholarly and critical articles on the literature produced in the 20th century; bibliographies. Criterion: usefulness in the study of recent literature.

Venture, P. O. Box 228, New York 11. (Q-30) Joseph J. Friedman, Editor. Fiction to 5,000 words conveying a sense of our time. All types of poetry to 10 lines. Query about articles. Experimental policy;

high standards. Poetry \$2.50-\$7.50 a poem. Pub. Prize award for best fiction.

The Villager, 135 Midland Ave., Bronxville 8, N. Y. (M-Oct. through June-35) Published by the Bronxville Women's Club. Mrs. Alfred DeLello, Editor. Stories around 2,000 words. Light, seasonal, short poems. Travel articles; articles of interest to women. Conservative policy. Prize contests.

The Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-\$1) Fiction of high literary quality, 3,000-7,000 words. Poetry of high literary quality. Articles 3,000-7,000 words; thought and literary merit stressed. Interested in both conservative and experimental work and points of view. Prose \$5 a page, poetry 50c a line. Pub.

Voices, Box C, Vinal Haven, Maine. (3 times a yr.-\$1) Harold Vinal, Editor. Serious poetry of high quality; no light verse. Book reviews by assignment. Modern and traditional work used.

Wanderlust, 729 Thirba St., Metairie, La. (Semi-Annual-75) A. Karl Austin, Editor. Quality fiction to 1,500 words; regional and universal themes. Traditional or modern verse preferably under 20 lines; light verse with a wanderlust theme; especially needs quatrains and couplets of all types. Imaginative articles to 1,500 words; biographical sketches (750 words) of vagabonds in search of dream or conquest. Payment in copies. Prizes. **POETS SHOWCASE SERIES** are 4-page brochures by individual poets at terms arranged with authors and are distributed as bonuses with regular subscription to **Wanderlust**. In addition, author receives 200 copies for personal use. Sample brochures available, 10c.

Western Folklore, University of California, Los Angeles 24, Calif. (Q-\$1.25) Wayland D. Hand, Editor. Articles in the field of Western folklore; also general American folklore. High scholarly standards. No payment.

Western Humanities Review, University of Utah Salt Lake City, Utah. (Q-75) William Mulder, Editor. Regional fiction to 3,500 words. All types of poetry to 50 lines. Articles authoritative but directed to general intelligent reader, to 5,000 words. Conservative; high standards. Payment in reprints.

Whetstone, 6039 N. Camac St., Philadelphia 41, Pa. (Q-50) Jack Lindeman, Editor. Quality fiction of all types 2,500-3,000 words. Modern or traditional poetry of any length; light verse occasionally. Critical articles and essays 2,500-3,000 words; reviews 300 words. Payment in copy of magazine. Not accepting new material at present. Overstocked.

Wisconsin Poetry Magazine, 925 N. 13 St. #43, Milwaukee 3, Wis. (Bi-M-35) A. M. Sterk, Editor. Mature and comprehensive poetry of the new school with conservative policy based on clarity, sanity and decency. Also accept essays and stories. Two pages of each issue reserved for student-writers. Those working through universities and high schools given preference. Also series of "one-poet" issues as supplementaries to the magazine for those whose work qualifies. Foundation membership entitles contributors to special privileges: cash prizes—books and scholarships in payment—as well as criticism, etc.

Writer's Notes & Quotes, Calhoun City, Miss. (Bi-M-45) E. H. and E. P. Johnson, Editors. Articles on writing. A few short stories. Poetry to 20 lines, traditional or experimental but not obscurantist. Prizes.

The Writer's Voice, Poets of America Publishing Co., 5, Beekman St., New York 38. (M-15) George Scheffel, Editor. A literary newspaper. Short stories to 500 words. Poetry of any type to 24 lines. Articles for writers or of social significance, 500 words. Experimental policy. Payment in copies and \$1.00 for best monthly poem.

The Yale Review, 28 Hillhouse Ave., New Haven, Conn. (Q-\$1) J. E. Palmer, Editor; Paul Pickrel, Managing Editor. Quality fiction 2,500-5,000 words. Quality Poetry; no light verse. Articles, 3,000-5,000 words, by authorities on policies, economics, the arts, society. Good rates. Pub.

YOU CAN PUBLISH YOUR BOOK

EXPOSITION PRESS / 386 4th Ave., N.Y. 16

Free illustrated brochure tells how we published, promoted and distributed books for over 3,000 authors under our 40% royalty-subsidy plan. No charge for editorial appraisal of your manuscript. All subjects welcomed. Write Dept. J-10

"That man is wise who gains his wisdom from the experience of another." . . . Plautus

SUCCESSFUL AUTHOR OFFERS EXPERT CRITICISM SHORT STORIES

One dollar a thousand words. \$5 minimum.

ROSEMARY DEAN

2291 Glenwood Dr.

Winter Park, Florida

EASIEST WAY TO MAKE \$1 TO \$10 DAILY WRITING FILLERS

Will Heideman's new 1960 Revised Course and Markets. No long training or professional style and plotting technique needed. Shows how to write humor, juvenile stories, household tips, rewrites, etc. Complete with samples. Over 170 markets, also month of help to 1500 words of fillers if you order now. Other fiction courses and help available. Return this ad and \$1 today to:

J. C. SLOAN, Publisher's Agent
P. O. Box 1008, Dept. A Glendale, Calif.

GHOST WRITING

My work has been published in the United States, Canada, England, Scotland, India and in Braille. I'd like to help you, too. Tell me your needs and write for details.

WILL LOZIER

134-35 Cherry Avenue, Flushing 55, N. Y.

NEED WE SAY MORE?

A client writes: "You are the first agent—who ever did anything constructive for me. All others went off on a tangent with beautiful theories, none of which were practical." **Novels, Short Stories, Articles, Plays, Television, and Radio Criticism — Guidance — Representation** Reading fees: \$5 to 5,000 words; over 5,000 words to 40,000, \$1 per 1,000. Novels and Plays \$15. Return postage with each ms. Send self-addressed envelope, stamps for folder, "To the New Writer."

NEW YORK LITERARY AGENCY

910 Riverside Drive

New York 32, N. Y.

BEST BOOK CONTEST \$1600 Cash Awards

Mail coupon below for full details or send manuscript for free editorial appraisal.

Seth Richards, Publisher

Pageant Press, Inc.

101 Fifth Ave., New York 3, N. Y., Dept. AJ-10

Please send me without cost or obligation your big illustrated FREE book, "How to Get Your Book Published, Promoted Distributed," and full details about your Best Book Contest.

Mr. _____
Mrs. _____
Miss _____

Street _____

City _____ State _____

Inquiries confidential. We are subsidy publishers.

If we think your manuscript has unusual publishing possibilities we will offer you a straight royalty, or will publish on a very reasonable subsidy.

RELIGIOUS PUBLICATIONS

The market list covers adult religious magazines that express a willingness to consider freelance material. Religious magazines for children and youth are listed in the Juvenile Market List in the February *Author & Journalist*. Markets for religious books are listed in the Book Market List in the August issue.

As usual in *A&J* lists, the letter in parentheses indicates the frequency of publication; the figure following is the single copy price in cents. For instance, (M-25) means monthly, 25 cents a copy.

Prices for manuscripts are quoted in cents per word or dollars per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

DISCONTINUED

The Christian Family

CHANGES

Council News changed name to Issues

NO REPLY TO QUERY

Cross Currents
Good Business
Holy Name Journal
The Lamp
The Lutheran
Mature Years
New Century Leader
Opinion
Soul Magazine
Sunday School World

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, with some emphasis on moral principles, 1,700 or 2,700; short modern verse. Rev. Thurston N. Davis, S.J., Editor. 1½c. *Acc.*

American Judaism, 838 Fifth Ave., New York 21. (Q-50) Fiction used rarely—to 1,000 words on subjects relevant to Reform Judaism and particularly the American Jew. Articles to 1,000 on aspects of Reform Judaism in America an other parts of the world, and on subjects of general Jewish interest. Some verse. Paul Kresh, Editor; Hilda Holland, Associate Editor. \$25-\$50 an article or story, verse 50c a line. *Acc.* Query.

American Tract Society, 513 W. 166th St., New York 32. Religious tracts, 500-750 words. Material of an evangelical nature.

The American Zionist, 145 E. 32nd St., New York 16. (M exc. July, August) Articles of 1,600 words on events in Israel and problems facing the Zionist movement. Ernest E. Barbarash, Editor. \$25 per article, on publication. Query.

Annals of Good St. Anne de Beaupre, Basilica of St. Anne, Que., Canada. (M-15) Articles of wide reader interest, Catholic in tone, not necessarily religious, 1,800; wholesome fiction, generally avoiding slang, 1,200-1,800. Rev. R. Fouquet, C.SsR. 1c. *Acc.*

The Apostle, 23715 Ann Arbor Trail, Dearborn, Mich. (M-20) Fiction 1,500-1,800; Catholic slant preferred, but any good tale will be considered; no Pollyanna stories or cliché stuff. Articles, preferably with photos, 1,500-1,800; Catholic slant material, profiles of interesting or prominent Catholic personalities, human interest material, etc. Very little verse. Rev. Reinald Hubert, C.M.M., Editor. To \$25 an article or story. Verse about 20c a line, but never more than \$5-\$6 for a run-of-the-mill poem. *Acc.*

The Ave Maria, Notre Dame, Ind. (W-20) Fiction 1,500-3,000 words, general adult. ("Though a religious publication, we do not want stories that end

in a miracle.") Articles 800-3,000 words general articles, commencing on social problems, current events; popularly written devotional and doctrinal articles with Catholic viewpoint; service articles of interest to family audience; light touch articles with family slant; contemporary and historical biographical articles also accepted, but should be more than a re-write of encyclopedia material or publicity handouts. Poetry, general and religious themes, 4-24 lines. John Reedy, C.S.C., Editor. 1½c basic rate, poems \$5. *Acc.* Now so urgently in need of fiction as to go to 5c a word for exceptional material.

The Banner, 1455 W. Davison St., Chicago 22. (M-25) Family, self-improvement, historical articles about 2,500 words. Peter A. Fiolek, C.R. 1½c. *Acc.*

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; unusual life stories related to church and community life, 1,000-1,200. Also fiction and articles for four story papers for primary, junior, teen, and young people age groups. Benjamin P. Browne. 1c. *Acc.*

The Canadian Messenger, 226 St. George St., Toronto, Ont., Canada. (M-10) Short stories, Catholic atmosphere, bright pointed, but not preachy; articles on Catholic doctrine or practice; 1,500 preferred, 1,800 maximum. Short religious verse, 50c line. Rev. C. C. Ryan, S.J. 1½c. *Acc.*

The Catholic Digest, 44 E. 53rd St., New York 22. (M-35) Always in the market for articles on leading Catholic personalities, particularly those in governmental, political, business and entertainment fields. 2,000-2,500 words. Interested in stories for City Series. Most of the major cities have already been run but still interested in foreign or American cities of 500,000 and 1 million population where a good segment is Catholic. Stories on general subjects pertaining to life here and abroad. At present want articles about India and Philippines. \$200 and up. *Acc.*

The Catholic Home Messenger, Canfield, Ohio. (M) Fiction and articles 1,800-2,000. Fiction should be timely or deal with social and family problems. Articles on biography, travel, current events, cultural matters, etc. Picture stories—7-8 photos, 300-600 words. Fillers and cartoons used occasionally. Rev. Mario Gandolfi, S.S.P. 2c up. 1st of month after *acc.* Sample copy available on request.

The Catholic World, 401 W. 59th St., New York 19. (M-50) General fiction of high quality to 2,500. Articles on current problems reflecting contemporary Catholic viewpoint in national and international affairs, literature, science, education, etc. Short verse, Rev. John B. Sheerin, C.S.P. About \$7 a page. *Pub.*

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. (Q-\$1.25) Jewish and minority problems. Fiction, poetry, and essays on cultural, theological, economic and sociological themes. Benjamin Weintraub. 1c. *Acc.*

The Christian Advocate, Methodist Publishing House, 740 Rush St., Chicago 11. (Every other week.) Articles for pastors on preaching, pastoral care, worship, church administration, architecture and building, evangelism, missions, music. Leland D. Case, Editorial Director, James M. Wall, Mng. Editor. *Acc.*

The Christian Century, 407 S. Dearborn St., Chicago 5. (W) Religious and social-conscious articles 1,500-2,500. Varying payment after *pub.* Use high quality verse, no pay. Harold E. Fey.

Christian Herald, 217 E. 39th St., New York 16. (M-35) Interdenominational magazine specializing in material of interest to Christian laity, with strong emphasis on community service. Fiction of Christian appeal; no clergymen or physicians as main characters. Articles on individual or community problems of religious or moral implications. Shorts and anecdotes offering lesson and drama. All seasonal material should be submitted five months in advance. Full length stories and articles, \$50. *Acc.*

The Christian Home, 201 Eighth Ave., E., Nashville, Tenn. (M-20) Articles 1,000-2,000 on family relationships, child guidance; stories 2,500-3,500, of interest to parents of children and teen-agers; verse; photos of family groups. Stories and articles 1½c, verse 50c a line. Acc.

Christian Life, 33 S. Wacker Drive, Chicago 6. (M-25) Short stories 1,500-2,500. Articles of news interest showing how God is working in and through people, working in churches, Sunday schools, etc., to 1,500. Photos. All material should appeal to evangelical Christians. Robert Walker. 2c up, photos \$5. Pub.

Christian Living, Mennonite Publishing House, Scottsdale, Pa. (M-25) Stories of 1,500-3,000 words applying Christian principles to everyday situations in home, community, business. Articles 800-2,500 relating Christian principles to life problems, especially through creative ways of sharing with others and grappling with social evils such as race prejudice. Verse. Photos. Articles and stories to \$10 per thousand words, verse to 15c a line, photos \$3-\$6. Acc. Daniel Hertzler, Asst Editor.

The Christian Mother (formerly **Mother's Magazine**), David C. Cook Publishing Co., Elgin, Ill. (Q-50) Articles to 1,500 words appealing to mothers of children 2-8; may deal with spiritual growth and training of preschoolers, Christian homemaking, outstanding Christian mothers, personal faith applied to everyday family living; photos desirable. Humorous or inspirational fillers. Poetry with Christian tone, slanted to young mothers. Mrs. Charles Medearis, Editor. Varying rates, poetry 25c a line up. Acc.

The Christian Parent, 1 Penn Ave., Glen Ellyn, Ill. Articles and stories on family life, education and parent training, 500-2,000. Some serial stories. Mss with Christ-centered content get preference. 1c a word on acceptance.

The Christian Science Monitor, 1 Norway St. Boston 15. (D-5) Articles, essays, for editorial and department pages, to 800; forum to 1,200; editorials to 800; poems, jokes, fillers, photos. Erwin D. Canham. 70c an inch up.

Christianity Today, 1014-22 Washington Bldg., Washington 5, D. C., (Bi-W) A limited market for articles about 1,500 words on the life and work of the Church in the world from an evangelical Protestant perspective. Some verse. \$25-\$50, poems \$5. Pub. Query on articles.

The Christlife Magazine, 1210 Fifth Ave., Moline, Ill. (M-10) Christian fiction of about 2,000 words of interest especially to young people. Articles of 1,000 words on any subject approached from the Christian viewpoint. Fillers. Verse. Photos only to illustrate stories or articles. George M. Strombeck, Editor. ½c on pub. Varying rates for verse and photos. Pub.

Church Business, 1339 W. Broad St., Richmond, Va. (Semi-A) To 800 words on programs and tried plans to increase efficiency in conduct of church work and to extend the influence of the church (Protestant). Miss Mary M. Cocke. No fixed rate. Pub.

The Church Musician, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. (M-20) Some fiction—must be related to church music and under 1,500 words. All types of articles 500-1,500 words dealing with choral music, hymnology, instrumental music, organ, piano, orchestra, church music and musicians, interests and activities. Some music programs. Original music for church choirs and children's choirs; arrangements of hymns. Some verse. Some fillers. Cartoons. W. Hines Sims. Approx 2c, poems \$3 and up, cartoons \$5. Acc.

Columbia, P.O. Drawer 1670, New Haven, Conn. (M-10) Short stories 2,500 words. Articles on science, history, religion, sport, business; articles of general current interest or special Catholic interest. Query on articles. Short verse. Photos only with articles. John Donahue. \$75-\$200 a story or article, \$10-\$15 a

VANCE HALLOWAY AGENCY

proudly announces association with
JOHN SPENCER CO., LONDON,
Publishers of Badger Paperback Books.

NO READING FEE

For TV, Novels, Screen Plays and Stories
VANCE HALLOWAY AGENCY—Box 28, Pearblossom, Calif.

MANUSCRIPTS TYPED

Error-free, checked for spelling, researched if requested, edited on request, typed on corrasible bond paper with carbon and extra first sheet. \$1.00 per 1,000 words for typing. Research, editing and typing \$2.00 per 1,000 words. \$5.00 minimum. Fees must accompany manuscripts with sufficient return postage. All work on personal basis; ghosting by special arrangement; advice as requested by author on plotting, etc. We take special pride in each piece of work.

Frederick A. Raborg, Jr.
1809 Cornell Avenue
Richmond 26, Virginia

POETS: PROSE WRITERS:

Markets want modern style. I give creative instruction in modern technique. Send \$1.00 with one poem (20 line limit) or 1000 words of prose for analysis plus prospectus: **An Oblique Approach to Modern Methods.**

RUTH AVERITTE, M.A., 2253 Fairmount Ave.
(Author of 4 books) Fort Worth 10, Texas

MANUSCRIPT TYPING

First Aid to Writers
Fast — Accurate — Neat
50c per 1000 Words
Minor Corrections
One Carbon if desired

AGNES C. PHILLIPS
R. D. 3 Amsterdam, N. Y.

ELECTRIC

Quality Typing

70c per thousand words (includes corrections);
10% discount if over 50,000 words.

Charles Thomas, 114 Brookview Avenue
East Peoria, Illinois

WHO OWNS THE BOOKS YOU PAID TO HAVE PRODUCED?

Publishers' Weekly says you should, and so do we! Send for our free folder outlining a low cost publishing service featuring author-ownership and 70% royalty on sales.

WILLIAM-FREDERICK PRESS
391 East 149th Street New York 55, N. Y.

NOVELS Ghosted

Rejected? Criticism won't help unless you know how to revise.

Send your novel to me for that finer touch of an expert before you send it to the publisher. He demands a skillfully written and nicely edited manuscript. \$3.00 per four completed pages typed on bond. Terms, as convenient.

Also ghosting from outlines or ideas. Write for price. Nearly seventeen years in doctoring manuscripts for authors.

Let me do it for you—to be sure it's right.

Marie Adams
1694 Blair Avenue St. Paul 4, Minnesota

poem. Higher rates for especially desirable material. Acc.

Commentary, 165 E. 56th St., New York 24. (M-50) Jewish life and religion, general, literary, political, and sociological. Short stories—end of high literary quality. 3c. Acc.

Congress Bi-Weekly, 15 E. 84th St., New York 28, N. Y. (Bi-W-15) Personal essays; book, play, movie reviews of Jewish interest—800-1,000 words. Articles topical, factual, or opinion on issues of interest to liberal Jewish readers, 1,500-2,500 words. Samuel Caplan, Editor. \$7.50-\$35. Pub.

Conquest, 6401 The Paseo, Kansas City 10, Mo. (M-15) Fiction to 2,500 words—religious content and character but not preachy; real life situations with solid moral outcomes depicting the Christian faith in action. Articles 1,000-1,250 words, illustrated if practicable; overstocked with general informational material but needs devotional pieces (not sermonettes) with evangelical interpretation. J. Fred Parker, Editor. \$6 per 1,000 words, verse 10c a line, photos \$2-\$5. Acc.

Council Fires, Christian Publications, Inc., Third and Reily Sts., Harrisburg, Pa. Weekly paper for high school and college students. Fiction or biographical stories 1,000-3,000. Must have definite spiritual lesson. Payment varies. Acc.

Crosier Family Monthly, Onamia, Minn. (M-25) Rev. Robt. H. Fix, OSC, Editor. Fiction that is wholesome but not preachy, on family life and related problems. 1,500-2,000 words; 2c-5c. Acc. Fact Articles on Catholic personalities, current events, social problems, general interest items but especially on family life. 1,500 words. 2c-5c. Acc. Photos, 8x10 glossies, \$4-\$10. Photo Stories, photos \$4-\$10, text 2c-5c. Line Drawings and Wash Drawings, about \$25 per piece. Cartoons \$5 for exclusives. Fillers, 250 words, 2c-5c. No verse.

Crusader's Almanac, Franciscan Monastery, 1400 Quincy St., N.E., Washington 17, D. C. (Q-50) Fiction 1,500-2,000 words: Biblical or Crusade settings; background of history and the sacred shrines of the Holy Land; also modern settings. Articles to 2,500 words on the Holy Land, its people and shrines—history, travel, folklore, religious rites, biography, etc. Original photos within magazine's field. Rev. Father Terence, O.F.M., Editor. 2c, photos \$1.50. Acc. Query.

Daily Meditation, P. O. Box 2710, San Antonio 6, Texas. Metaphysical and inspirational articles, Mayan archaeology and discoveries, non-sectarian religious articles teaching the power of prayer or with metaphysical slant, 750-1,700; exact word count must be given on each manuscript. No fiction or photographs. Reports in 60 days. Rose Dawn, Editor. 1/2c-1c. Some poetry 14c a line. Acc.

Eternity, 1716 Spruce St., Philadelphia 3, Pa. (M-35) Evangelical Christian articles to 2,000 words. Russell T. Hitt. 1c-2c. Acc.

Extension, 1307 S. Wabash Ave., Chicago 5. (M-40) Published by the Catholic Church Extension Society. Short stories, 2,000-6,000—romance, adventure, detective, humorous; six-installment serials 5,000 an installment; short-stories; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Family Digest, 41 E. Park Drive, Huntington, Ind. (M) Articles on all aspects of family life. No fiction. John F. Fink, Editor. 3c up. Acc.

Friar: Franciscan Magazine, Rochelle Park, N. J. (M-35) General and religious articles to 3,000 words. Rudolf Harvey, Editor. Varying rates. Acc.

Guideposts, 3 W. 29th St., New York 1. (M) First-person stories by men and women from every walk of life telling how they overcame obstacles and became more effective through direct application of religious principles. Average articles, 1,000 words—but inspirational shorts are needed. Leonard E. LeSourd, Executive Editor. To \$100 an article. Acc. Query.

Heerthstone, Box 179, St. Louis 66, Mo. (M-35) Articles to 1,500 words for Christian families—interests, problems, goals. Departments for younger readers. E. Lee Neal, Editor. 3/4-1c. Acc.

Home Life, 127 Ninth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1,500-3,000 and feature articles of interest to home and family groups. Christian viewpoints, 750-3,000 words; short poems of lyric quality, human interest, and beauty. Occasional photos. Fillers, cartoons, and cartoon ideas. Joe W. Burton. 2c up. Seasonal material needed eight months in advance.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah. (M-50) Stories of high moral character, 1,000-2,000; short-stories 500-800 words. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2,000. Photos of striking and romantic simplicity for frontispiece and cover use. Poetry to 20 lines. Doyle L. Green, Managing Editor. Features, short-short stories \$25 to 3,500 words. 1 1/2c a word, poetry 25c a line. Acc.

Information Magazine, 401 W. 59th St., New York 19, N. Y. (M-35) Rev. Kevin A. Lynch, C.S.P., Editor. In market for articles 1,500-2,200 words on the Catholic Church in American Life. Desired categories: Controversy, Catholic personalities, moral problems, family life, Catholic-Protestant cooperation, topics of interest to Catholics as citizens or as parishioners. Stories about converts or convert program. No fiction or "pious devotion" articles. Prefer practical articles written for popular audience rather than theoretical pieces. 3-7c. Acc. Photos.

Issues, American Council for Judaism, 201 E. 57th St., New York 22. (3 times yr.) Articles to 3,000 words, written with some awareness of the ideological and political factors involved in American policy in the Middle East and the status of Jews and Judaism in the U. S. "The point of view of this organization may be designated as anti-Zionist, although we are in no sense anti-Israel." Bill Gottlieb, Editor. Payment, by arrangement, around 3c.

The Josephinum Review, Worthington, Ohio. (Semi-M-15) Illustrated articles on the unusual in American life of appeal to average family; may have relation to special Catholic interests, about 1,500 words. Msgr. Leonard J. Fick, Editor. 1c. Acc.

Journal of Religion, Swift Hall 306c, University of Chicago, Chicago 37. (Q-\$2.25) Substantial contributions to the fields of Christian theology, Bible, ethics and society, history of Christianity, history of religions, religion and art, religion and personality, and related topics. J. Coert Rylaarsdam and Bernard E. Meland, Editors. No payment, but 50 reprints of published article.

Jubilee, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Not in market for text pieces. Picture stories only, at \$5 a picture. No queries. Edward Rice, Robert Lax, Senior Editors.

The Light and Life Evangel, Winona Lake, Ind. (W) Illustrated features on general interest topics, 2,000. Short stories 2,500-3,000; serials 6-10 chapters. Religious motif preferred but not required exclusively; romance on a high level; Christian virtues and good morals indirectly taught. News and other short fact items. Fillers. Particularly need seasonal material, both stories and articles. Helen E. Hull. 1c. Acc.

The Link, 122 Maryland Ave., N.E., Washington 2, D. C. (M-25) All material must be suitable to young men and women in military service. No limit on theme of fiction; should be preferably 2,000 words, not over 2,500. No limit on subject matter of articles; length 1,500-2,000 words or shorter. Verse of 2-3 stanzas. Fillers. Cartoons. Photos with articles only. Lawrence P. Fitzgerald, Editor. 1c-1 1/2c, verse \$1 a stanza, cartoons, \$5, photos \$5. Acc. Especially in need of good short fiction.

The Living Church, 407 E. Michigan St., Milwaukee 2, Wisc. (W-15) Articles, 750-1,500, by Episcopalians who are experts in their fields, for Episcopalians. Peter Day, Editor.

The Lookout, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W-5) Articles on Christian education, adult Sunday School work, 1,200; wholesome but not "Sunday Schoolish" short stories, 1,000-1,200, serials to 10 chapters of 1,000-1,200 each. Photos upright 8x10, scenic, human interest. No poetry. Jay Sheffield, Editor. Usual rates stories \$35, serials \$35 a chapter, photos to \$10. Within 1 month after acc.

The Lutheran Companion, Augustana Book Concern, 639 38th St., Rock Island, Ill. (W-7) Homey stories with good morals; not much needed except at Christmastime, Easter, Thanksgiving, Mother's Day, etc. Articles for similar special seasons and occasions. Some verse. E. E. Ryden, Editor. Varying rates. Pub.

Magnificat, 131 Laurel, Manchester, N. H. (M-30) Articles, short stories, verse. Sr. M. Walter, Editor. Varying rates. Pub.

The Marian, 4545 W. 63rd St., Chicago 29. (M-25) Catechetical and inspirational articles with Catholic background. Maximum length of material 1,500 words. P. P. Cinikas, M.I.C., Editor. 1c up. Pub.

Marriage, The Magazine of Catholic Family Living, St. Meinrad, Ind. (M-35) Articles to 2,000 words directed to husbands and wives—ambitions, problems, etc. Rev. Rabon Hathorn, O.S.B., Editor. 3c up. Acc.

Mary Immaculate Magazine, Box 96, San Antonio, Tex. Articles, short stories with Catholic interest, adventurous missionary tales, about 1,800. Profiles on Oblates. Also looking for sparkling, punchy articles on current topics—missionaries especially needed, from a Catholic viewpoint; e.g., TV, marriage, birth control, bigotry, etc. Especially seeking articles, anecdotes, and profiles of the Oblate Fathers and their missions. Rev. Peter V. Rogers, O.M.I. 1c-2c. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 58. (M-25) Catholic short stories to 3,000; religious verse. Rev. Thomas H. Moore, S.J. 3c up. Acc.

Methodist Layman, 740 Rush St., Chicago 11. (M) Short photo-illustrated feature articles about the programs, projects, and achievements of any of the Methodist Men Clubs. Should stress service rather than mere money-making and should have general appeal. Action photos in sequence of Methodist Men Club Projects. Newman S. Cryer, Jr., Editor. Acc. Query.

Midstream, 515 Park Ave., New York 22 (Q-75) Published by the Theodore Herzl Foundation. Literary and other interest to Jewish readers. Shlomo Katz, Editor. 3c-4c. Acc.

The Miraculous Medal Magazine, 475 E. Cheltenham Ave., Philadelphia 44, Pa. (Q) Well-written fiction in line with Catholic teaching—we don't buy sermons; the story is the thing! 1½c and up. Verse on religious themes, especially on the Virgin Mary, to 20 lines—50c and up per line. Acc.

My Chum, Glen Ellyn, Ill. Christian story magazine for children 4-14. Stories should be 500 to 2,000 words, especially boy adventure to 14. Content must be definitely Christian, not merely moral. Seasonal stories needed six months or more ahead. 1c word on acceptance.

The National Jewish Monthly, B'nai B'rith Bldg., 1640 Rhode Island Ave., N.W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest, 1,000-2,000. Edward E. Grusd. 2c-5c. Acc.

Our Sunday Visitor, Huntington, Ind. (W-5) Articles of interest to Catholics written in popular style, 1,200-1,500 words. Rev. Joseph R. Crowley, Editor. 3c up. Pub.

Precious Blood Messenger, Carthage, Ohio. Articles and stories suitable for the Catholic family, about 2,500 words or less. Father Robert B. Koch, C.P.S. 1c, verse 25c a line. Acc.

HOW TO PUBLISH YOUR BOOK

Join our successful authors in a complete and reliable publishing program: publicity, advertising, handsome books. Speedy, efficient service. Send for FREE manuscript report & copy of **Publish Your Book**.
CARLTON PRESS Dept. AJ-10
84 Fifth Ave., New York 11, N. Y.

PERSONALIZED WRITING COURSE

DOROTHY C. HASKIN, Author of 4108 published articles and stories, and 47 books written, ghost-written, or edited, says:

"I can help you with your personal writing problems — Articles, stories, etc."

Send for free brochure—or honest evaluation of one lesson or Ms., \$5. If you continue, money applies on course.

2573-J Glen Green

Hollywood 28, Calif.

STOP WRITING IN ORDINARY WAYS

that kill inspiration by over-stressing external gimmicks, plot, grammar, punctuation, and final editing. First, follow the inner structure of writing that captivates. After thirty years as one of the great creative writing teachers of our time, BERT MITCHELL ANDERSON's principles are at last in print. Read "How to Write True to Yourself So You Sell." All 19 lessons together, just \$15. Sample (first 2 lessons) \$1. Satisfaction or money back. Examine 2 wks.

Calvin Cottam

1017 S. Arlington Dept. AJ Los Angeles 19, California
Same address since 1936

MANUSCRIPTS TYPED

Neat, fast and accurate. 70c per 1000 words. Minor corrections. One carbon. Extra first and last sheet.

BEULAH E. HUGHES

426 North Blackley Drive
Wichita, Kansas

POEMS CRITICIZED

by Experienced Verse Writing Instructor, Poet and Critic. Twenty Years' Teaching in Adult Education and College Classes. Up to 25 Lines of Poetry Criticized for \$1. For Circular of Rates and Any Additional Information, Write:

MARCUS Z. LYTLE

2555 Encinal Ave.

Montrose, Calif.

TYPING, MIMOGRAPHING

MS. Typing 60c per 1,000 words
Mimeographing—\$3 per 100 pages
First class work — Prompt, Accurate

Irella Hinks
Belleville, Kansas

\$149.50

100 copies 40 page Poetry Book
Other sizes quoted on request
Sample shown on request

TRIANGLE PUBLISHING COMPANY

3104 Ross Ave.

Dallas, Texas

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, Pa. (Bi-M-20) Human interest news, reports and feature articles, 200-3,000, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 500-700, for ages 6-10. Robert J. Cudigan, 2c. Acc.

The Queen's Work, 3115 S. Grand Blvd., St. Louis 18, Mo. (M Oct.-June-25) Career articles; interviews with outstanding Catholics; length 1,500 words. Cartoons. Rev. Herbert O'H. Walker, S.J., Editor. 2c, cartoons \$5. Acc. Query.

The Reign of the Sacred Heart, formerly **Cor**, Hales Corners, Wis. (M) A Catholic magazine dedicated to the establishment of the reign of God's love in the home and in our relationship with our fellow men. Original stories, 1,500 to 3,000 words. Anything of interest to the general reader, provided it is clean and wholesome. Fiction that contains a good lesson, either implied or expressed, is most welcome. Rev. George Pinger, S.C.J., Editor. Acc.

The Rosicrucian Fellowship Magazine: Rays from the Rose Cross, Oceanside, Calif. (M) Articles on occultism, mysticism, nutrition, astrology, in accord with Rosicrucian philosophy; short stories along same lines, 1,500-2,000. No payment except subscriptions to **Rays**.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. (M-35) A Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2,000-2,500; short stories on modern themes slanted for mature audience, 2,000-2,500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md. (M) A limited amount of fiction and non-fiction to 1,500 words consonant with Catholic doctrine but not preachy or pietistic. Special purpose is to honor St. Anthony of Padua, but general interest themes are also acceptable. Verse 4-20 lines. Rev. William J. Philipps, S.S.J., Editor. 1c up, verse 10c a line up. Acc. Query.

St. Joseph Magazine, St. Benedict, Oregon. (M) A national Catholic monthly. Professionally-written fiction to 3,000 words; prefers strong Catholic theme. Articles to 2,500 words, should reflect special knowledge. Query first. Needs humor, 700-1400 wds. Presently overstocked with poetry and cartoons. Rev. Albert Bauman, O.S.B., Editor. Fiction 2½c, articles 2c. Acc.

The Shield, Catholic Students' Mission Crusade, Shattuc Ave., Cincinnati 26, Ohio. (Bi-M, Sept.-May) Articles dealing with world problems as viewed from the Catholic standpoint, by special arrangement with writers. J. Paul Spaeth.

The Sign, Union City, N. J. (M-35) Catholic and general articles, essays, short stories to 3,500. Verse. Rev. Ralph Gorman, C.P. \$200-\$300 a story or article. Acc.

The Southern Israelite, 390 Courtland St., N. E., Atlanta 3, Ga. (W-newspaper; M-supplement) market for limited freelance material of Southern Jewish interest. Adolph Rosenberg. Pub. Query.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. (W-5). Top rates in this field for significant, sonality pieces, 600-2000. Some anecdotes, fillers.

Very Little verse. Some **good fiction**. Write for free sample. Robert Owen, Editor. Acc.

Sunday School Times, 325 N. 13th St., Philadelphia 5, Pa. (W) Articles on Sunday School work 500-1,500; biographical sketches of outstanding Christian workers 1,200-2,000; verse; short stories for children. John W. Lane, Jr., ½c up. Acc.

These Times, Box 59, Nashville, Tenn. (M-25) Religious and related articles. Photographs. No fiction or verse. K. J. Holland. 3c up. Acc. Query.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. (M-35) Short stories, 1,000-3,000; serials, 10,000; articles 1,500 full of human interest on home affairs; fillers, jokes, epigrams; verse; cartoons. Rev. Henry Rische. 1c up, \$1-\$3 a poem, cartoons \$5. Acc. Supplementary rights released to author.

Together, The Mid-month Magazine for Methodist Families, 740 Rush St., Chicago 11. (M-35) Articles on wide range of interest to Christian families; problems of home, youth, marriage, church, community and world affairs up to 2,000 words. Prefers strong anecdotal and narrative style. Occasionally uses fiction with strong moral or religious import—to 2,000 words. Fillers: personal articles or congenial humor. Life-type picture stories and color transparencies. Wants pictures of unusual Methodist personalities and Methodist activities with universal appeal. Leland D. Case, Editor. Payment varies depending on quality of material, originality, etc. Acc.

The Torch, 141 E. 65th St., New York 21. (10 times a yr.) Short stories 1,200-2,000 words. Articles 1,400-2,000 words. Material should be of interest to Catholics. Rev. Francis N. Wendell, O.P., Editor. \$15-\$20. Acc.

Unitarian Register, formerly **Christian Register**, 25 Beacon St., Boston 8, Mass. (10 issues a yr.-40) Articles 2,000-2,500 words dealing with liberal religion or Unitarian affairs. Cartoons. Photographs. No fiction. Victor Bovee, Acting Editor. No Payment. Query.

The Upper Room, 1908 Grand Ave., Nashville 5, Tenn. (Bi-M-10) One-page devotional articles. Material is used in 37 editions in 30 languages and in braille. J. Manning Potts, Editor. \$3 an article. Pub.

Voice of St. Jude, 221 W. Madison St., Chicago 6. (M-25) Articles, 1,800 or 2,600, on current events on contemporary issues as they relate to Catholics; profiles of prominent Catholic personalities. Few cartoons. Robert E. Burns, Executive Editor. 1½c or more. Cartoons \$5. Acc.

Walther League Messenger, 875 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausler. Stories 1c a word. Acc.

The War Cry, 860 N. Dearborn St., Chicago. (W-10) Published by the Salvation Army. Stories 1,500-2,000 with a single protagonist with one major problem, which should be solved through right thinking and action from the Christian standpoint. Articles 1,000-1,700, inspirational, educational, spiritual self-help; occasionally a character sketch of someone likely to influence readers. Stories and articles for special Christmas and Easter issues must be exceedingly well done and carry implicit Christian message. Verse of medium length. Fillers. Colonel R. Lewis Keeler. Articles and stories \$15-\$25 (Christmas and Easter \$75), poems \$2.50-\$5 (Christmas and Easter \$5-\$20). Query on articles. Specification sheets and sample copies available to writers.

Sell Your Short-Shorts to Best Markets

Our agency sells short-shorts for \$75 to \$850 apiece. If you have written short-shorts which you think should sell by all means send them in for marketing. Reading and handling fee: \$3 each. 10% commission on sales.
ROBERT OBERFIRST LITERARY AGENCY, Ocean City, New Jersey

FREE! FREE! FREE! Writing the Short Short Story by Robert Oberfirst

My famous booklet, **WRITING THE SHORT SHORT STORY**, which contains 3 cardinal elements in writing a salable short-short, will be mailed free of charge to all writers seriously interested in writing this type fiction.
ROBERT OBERFIRST LITERARY AGENCY, Ocean City, New Jersey

ADEAS...

ADEAS offers you an inexpensive opportunity to advertise your miscellaneous wants and wares. Rate: 12c a word, first insertion, 10c a word, subsequent consecutive insertions of the Adeas without change; no agency commission allowed. A checking copy of the magazine, 10c extra. Copy and remittance must reach us by the 28th of the second month preceding insertion. Critics, courses, agents, typists, may use display advertising only. **AUTHOR & JOURNALIST**, 3365 Martin Drive, Boulder, Colo.

BOOKS, WRITERS' HELPS

TOOLS FOR WRITERS. If you are a writer—Write!!! Stop wasting valuable time researching—let an experienced researcher do it for you with precision. \$1.00 will bring a list of 1001 items that are now ready for you in vast files. Pick your subject and complete file will be sent for your story—all you have to do is write around it. **HANDLER PENTHOUSE**, 500 Biscayne Boulevard, Miami 32, Florida.

FOOL-PROOF HANDBOOK of English. Every writing problem explained and illustrated. \$1.00. Marjorie Davidson, Lacysville, Penna.

You need to read **CREATIVE RHYTHM IN WRITING**—\$1.00—Risser, 30 W. Bayaud, Denver 23, Colorado.

MILLIONS CHARACTERS AND PLOTS at your fingertips. Characterization Kit contains nearly 3000 traits, 10 charts, wheel, emotions list, etc. Create realistic characters that sell today's stories. Complete Kit \$2. Write for more information. **FACT** box 273-A, Rockford, Ill.

WRITE MORE—SELL MORE! Increase output and improve selling chances too! Effective research concentrated on your problems gives you **MORE CREATIVE TIME**, and provides veracity and color to **MAKE YOUR WORK ACCEPTABLE**. Complete, authoritative, prompt, reasonable. **GIBSON RESEARCH**, 2118 N. Vermont Ave., Los Angeles 27, Calif.

AMAZING DISCOVERY! If you can write you can draw professional cartoons. Send sample handwriting. **Dollar Alphabet Art**, 123-35AJ 82rd, Kew Gardens 15, New York.

JOIN WRITER'S CORRESPONDENCE CLUB (Doug Couden's "Original"). \$1.00 membership fee includes "Writer's Bulletin." (Free copy.) Lillian Elders, Editor, WCC, 2815 Chipewa St., St. Louis 18, Mo.

PERSONAL CROSSREAL RIBBON BOOKMARKS—Send 3-letter name or initials with **QUARTER** to: Eva Kraus, Dept. A, 603 Mills Building, Washington, D. C.

PRINTED ENVELOPES—\$6.95 a 1000 prepaid. Samples free. Lidto Mail Order, 414-32nd, Newport Beach, Calif.

EVERY MEMBER OF WORLD WRITERS CLUB WILL EVENTUALLY BE PUBLISHED IN OUR CLUB MAGAZINE. YOU GET PRESS CARD, MAGAZINE. JOIN NOW—DUES \$3 FOR THREE MONTHS PERIOD. P. O. BOX 3041, NEW ORLEANS, LA.

SERVICES

YOUR STORIES adapted for television. See Will Lozier's ad, Page 25.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

OPPORTUNITIES

GET MONEY FOR NEWSPAPER CLIPPINGS. Free details. Write: Whitted 100-F, 2815 Nicholson Dr., Dallas 24, Tex.

USED COURSES AND INSTRUCTION BOOKS bought, sold and exchanged. List 10c. **SMITH'S**, 124 Marlborough Rd., Salem, Mass.

POEMS NEEDED for forthcoming anthology. New writers welcome. No payment. Much prestige, publicity. Send poems. **PUBLISHERS**, Carter Bldg., Dryden, Va.

OCTOBER, 1960

Writers

We are always considering fiction and non-fiction manuscripts in the following categories—

**BOOKS
MAGAZINES**

10% commission on all domestic sales; no fee. Merely send us your scripts and list of credits, if any.

**SYNDICATE
TELEVISION**

R·U

REGAL UNIVERSAL

1820 North 76th Court, Elmwood Park, Illinois

Let us put you **RIGHT** on the 'WRITE PATH'

Manuscripts read and criticized \$1.00 per 1000 words. Poems to 40 lines 50c each.

Please send self-addressed stamped envelope for return of MS.

SAK-O-MAIL

P. O. Box 309

Evanston, Illinois

MAKE EXTRA MONEY WRITING!

You can write fillers, photo stories, trade journal articles, a column, news features. Men and women of all ages are selling in their spare time. Why not you? Let us show you what editors want and how we train you for this work. Learn how to "write to sell." Send today for free illustrated folio and Mr. Cooke's Bookkeeping System For Writers.

NON-FICTION PRESS

Dept. 28

Western Office, Box 1008,
Glendale, Calif.

Eastern Office, Box 221,
Irwin, Penna.

WRITERS WHO CAN'T SELL! FIND OUT WHY!

**Stop Writing For Relatives and the
Waste Basket—Write For Checks!**

We **TEACH** you how to make your story saleable with **LINE BY LINE CORRECTIONS**. We build your **SITUATION, THEME, CLIMAX AND CONCLUSION** into an **EXCITING, PLOTTED STORY**. OUR RATES ARE HIGH BUT WORTH IT! \$1.25 a 1000 words, min. \$3.75. Over 5000 words \$1.00 a 1000. \$35 for novels up to 70,000 words.

We **MAKE A MONEY-BACK GUARANTEE** each analysis is a **COURSE IN ITSELF**, of corrections, and **RULES OF CRAFT APPLICABLE TO ALL OF YOUR FUTURE WRITING. WHY NOT TRY US?** Learn about YOUR writing what the textbooks overlook, writing courses ignore but—**WHAT THE BUYING EDITOR EXPECTS YOU TO KNOW!** A postcard today will bring you more details.

**BEVERLY HILLS WRITER'S SERVICE
P.O. BOX 564 BEVERLY HILLS, CALIF.**



SOCIAL



Correspondence Club

EXPERIENCE the thrill of romance thru this select club! Introductions-by-letter. This club is conducted on a high plane to help lonely, refined, marriageable men and women find compatible friends. Discreet, confidential service... Vast nationwide membership. Est. 1922... Sealed portions **FREE**. **EVAN MOORE**, Box 988, Jacksonville, Florida

Coming to
New York?
Drop in
for a chat
about your
book.

VANTAGE POINTS

"All the News on How to Get Into Print"

Published by

Vantage Press, Inc., 120 W. 31 St., New York 1

Branch Offices: Washington, D. C. and Hollywood, California

Learn how
your manuscript
can be trans-
formed into a
beautiful com-
pleted volume.
Mail
coupon below.

Vol. 60, No. 10

October, 1960

VANTAGE Book Acclaimed at Large National Convention

1st. Printing—15,000 Copies
Heavy Sale Expected

The Story of the National Baptists, A History of a Religion and Its Contribution to the Freedom of the American Negroes was published by Vantage Press on September 6—to coincide with the Annual Convention of the National Baptists held in Convention Hall, Philadelphia. The book had the approval and endorsement of the highest Church officials.

Co-authors are Reverend Owen D. Pelt, Historiographer of the National Baptist Convention, and Ralph Lee Smith, contributor to *Readers Digest*, *Harper's*, and other national publications.

This book is the first popular history of the National Baptist Convention of the U.S.A., Inc.—third largest Protestant denomination in the United States and largest Negro denomination in the world—which celebrates its 60th anniversary this year. The book tells of the vital part the Baptist Church played in educating and preparing the Negro for full participation in our democratic society.

Advance orders for *The Story of the National Baptists* totaled almost 4,000 copies. Vantage is conducting a large direct mail and publicity campaign to promote the book. Imprinted circulars and extra book jackets were also offered to the trade, and the results have been highly gratifying.

If you have a manuscript that you feel deserves the right kind of publicity and promotion, why not send us your material for a free reading and report? Vantage Press will be happy to offer you the benefit of its years of publishing and promotion experience. Fill in and mail the coupon below.

Hollywood Star ELIZABETH TAYLOR Praises Vantage Title

Mrs. Vivienne White Yurkovich, author of *Outside the Gates of Heaven*, published by Vantage Press, was pleased to receive a letter recently from the famous actress, Elizabeth Taylor, who wrote: "I have just finished reading *Outside the Gates of Heaven*, and enjoyed it very much . . . I have always been fascinated by Imperial Russia and hope someday to make a movie set in that era . . . My very best wishes to you and hope that your book will be a big success . . ."

Pulitzer Prize Winner Reviewed in Leading Publications

Free and Lonesome Heart, The Secret of Walt Whitman, by Dr. Emory Holloway, noted Pulitzer Prize winner, was reviewed at length in many nationwide publications. The *New York Herald Tribune*, the *New York World Telegram and Sun*, the *Miami (Fla.) News*, and the *Columbus Enquirer* were among those reviewing the book published by Vantage. The famous poet and scholar, John Ciardi, also reviewed *Free and Lonesome Heart* in the *Saturday Review*.



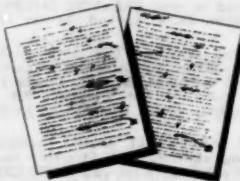
Vantage author Paul Michelet (right) appearing on the "Shenandoah Showcase" program, Station WSWA-TV, Va., to discuss his book: **THE REASON IN THE LONG RUN.**

Vantage Books and Authors in the News

Crisis in the Catskills, by Mrs. Mary Bogardus, was reviewed on Station WGHQ in Kingston, N. Y. It was also discussed and praised by a member of the State Commission on Historic Observances . . . Albert Levitt, author of *Vaticanism*, held an important press conference at the Harvard Club. Representatives of the N. Y. *Daily News*, *World-Telegram and Sun*, *Herald Tribune*, *Newsweek*, and the American Council of Churches attended . . . *Conquest of the Air* adopted as text by the University of Colorado . . . Rev. Herbert Hoyer's *Spiritual Suburbia* discussed by J. Max Weis in N. Y. on Station WEVD's program, "Good News for Americans" . . .

Vantage Editors Cooperate with Authors

The editors of Vantage Press do not intrude on your authorship, or rewrite unnecessarily, or ghostwrite. But they do give help where help is indicated. No author, particularly a new author, should underestimate the value of competent, conscientious editorial assistance.



Many authors ask us: "What, specifically, do you do when you edit my book?" Generally speaking, we do not tamper with the basic structure. But we do smooth out sentences, correct spelling, grammar, punctuation, check facts and references, and make certain that your book is styled according to professional standards.

When your book comes from the typesetter, it is delivered in the form of galley proofs, a set of which is sent to you for reading and correction. At this point, by comparing the galleys with your original manuscript, you have an opportunity to see exactly how our Editorial Department has handled your material. All Vantage Departments—Editorial, production & Design, Publicity & Promotion, Sales & Advertising—work together for the benefit of every Vantage book.



Looking for a Publisher? Mail this coupon!

(Mail to office nearest you)

Vantage Press, Inc., Dept. BB,
120 W. 31 St., New York 1, N. Y.

In California: 6253 Hollywood Blvd., Hollywood 28

In Washington, D. C.: 1010 Vermont Ave., N.W.

Please send me, free, your new 40-page illustrated booklet explaining your subsidy publishing program.



FREE!

Name _____

Address _____

